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THE ANONYMOUS FAIRY-KNIGHT LAYS: "TYDOREL," "TYOLET," "DOON" AND "ESPINE"

by

Linda Marie Asfodel Donnelly ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts

in

Comparative Literature

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled **The Anonymous Fairy-Knight Lays: "Tydorel," "Tyolet," "Doon" and "Espine"** submitted by **Linda Marie Asfodel Donnelly** in partial fulfillment of the requirements for the degree of **Master of Arts** in **Comparative Literature**.

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10 December 1997

DEDICATION

This work is dedicated to my parents, Victor and Vandy Koshure, who fostered in me the love of study and the pursuit of knowledge.

ABSTRACT

"The Anonymous Fairy-Knight Lays: 'Tydorel,' 'Tyolet,' 'Doon' and 'Espine'" is a translation of four Old French verse narrative lays, dating from the late twelfth and early thirteenth centuries, into Modern English prose in line-by-line form. The context in which they are presented, including an introduction and line notes, emphasizes the lays as translations rather than works of literature. Each translation appears with Prudence Mary O'Hara Tobin's edition of the original text on alternating pages.

The introduction first surveys the canon, establishing the anonymous lays of the fairy knights as a group, then describes their manuscript sources, editions, and previous translations. Next it deals with the present translation: editorial changes and story logic; translation theory (polysystem theory) and method; translation objectives, both present and future; and a detailed description of the translation. The introductory discussion concludes with comments upon the line notes.

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TABLE OF CONTENTS

Introduction

1
The Canon 2
The Manuscripts 4
Early Editions and Translations 8
The Critical Edition and Later Translations 14
Translations in English: Past and Present 17
Narrative Structure 19
Theory and Method 21
Translation Objectives 22
Description of the Translations 26
The Line Notes 29

"Tydorel"

Old French Text with English Translation 30
Line Notes to "Tydorel" 50

"Tyolet"

Old French Text with English Translation 53
Line Notes to "Tyolet" 81

"Doon"

Old French Text with English Translation 85
Line Notes to "Doon" 97

"Espine"

Old French Text with English Translation 100
Line Notes to "Espine" 120

Bibliography

Part One: Works Cited 125
Part Two: Other Works Consulted 128

Appendices

1: R. Zenker's Edition of "Espine" 132
2: Numerical Data on the Fairy-Knight Lays 142
3: Numerical Data on Sample Selection 143

INTRODUCTION

To English-speaking students of Medieval Literature, the genre of the Old French lay will immediately call to mind the name of Marie de France, and the twelve lays now attributed to her. These twelve poems are found in a mid-thirteenth-century manuscript, written in Anglo-Norman, in the British Library, known as Harley 978, and appear, after a lengthy prologue, in this order: "Guigemar," "Equitan," "Le Fresne," "Bisclavret," "Lanval," "Deus Amanz," "Yonec," "Laüstic," "Milun," "Chaitivel," "Chevrefoil," and "Eliduc." They have been edited and translated several times, and a great deal of scholarly criticism has, and still is, being produced on the subject. The wealth of material available on the lays of Marie de France was first catalogued in 1977 by Glyn S. Burgess, in his Marie de France: An Analytical Bibliography. This was followed by his supplement to the bibliography in 1986.

What is less well known is that many Old French narrative lays, written in the late twelfth and early thirteenth centuries, in addition to Marie's and some of which were originally thought to have been composed by her, have also been preserved in various manuscripts. As Harry F. Williams says in his 1964 article, "The Anonymous Breton Lays," work on these other lays was delayed while the canon of Marie's writings was being settled among scholars. He rightly points out that, considering how many lays we actually have in our possession, it seems that a disproportionate amount of attention has been paid to those for whom we believe we have an author:

> In the past 20 years, as in the previous 120, the focus of attention in this genre has been Marie de France, so much so that the anonymous Breton narrative lays, suffering from the light cast by her talent, are cinderellas of mediaeval literature, often neglected and scorned, and the subject of much controversy. I believe the time has now come when this emphasis can and

> should be shifted; these anonymous lays may be considered on their own merit as artistic representatives of the genre. (76)

In 1969, Mortimer J. Donovan devotes a chapter to these other Old French narrative lays in his book, The Breton Lay: A Guide to Varieties, but reflects the opinion, widely held at the time, that they were merely poor imitations of Marie's (65). It took another twenty-five years for this group of lays to be introduced to the English-speaking world, independent of the lays of Marie de France and worthy of study in their own right. In 1995, Burgess's The Old French Narrative Lay: An Analytical Bibliography appeared, revealing that over the years a substantial body of work has been completed on the lays that are not attributed to Marie de France.

The Canon

In 1950, Georgine E. Brereton published "A Thirteenth-Century List of French Lays and Other Narrative Poems." The list, discovered in a manuscript belonging to the Shrewsbury School (occurring on f. 200 of MS. VII), contains 67 titles of lays and romances. Some of the titles are familiar (both "Doun" and "Tidorel" are included), but many are known nowhere else. This suggests that there were many lays in existence, and that, as Donovan concludes (83), some at least were of enduring popularity.

The Old French narrative lays that have been preserved in manuscripts and which are discussed by Donovan and Burgess are twenty in number. Donovan classifies four of these as purely didactic: "Conseil," "Oiselet," "Trot," and Jean Renart's "Ombre." He classifies "Ignaure" as a combination of the didactic and the elevated fabliau. "Aristote" by Henri d'Andeli, "Cor" by Robert Biket, "Espervier," "Mantel," and "Nabaret" are all elevated fabliaux, while "Haveloc" is an historical lay. Worthwhile considering is Donovan's defense of "Lecheor," which he believes is misunderstood. Generally treated as a crude, cynical form of fabliau, "Lecheor," he argues, is a parody (105-19). Donovan feels that the eight remaining lays, which he calls simply the "anonymous Breton lays," should be treated individually, "or if grouped at all, should be shown in their relationship to analogous poems of Marie de France" (67). The perception that these eight lays are a collection distinct from Marie's lays is a later development.

Williams refers to seven of these Breton lays, "Desiré," "Espine," "Graelent," "Guingamor," "Melion," "Tydorel," and "Tyolet," as lays of the supernatural, believing "Doon," like "Haveloc," to be realistic (84). However, in his 1995 article on the narrative lai in Medieval France: An Encyclopedia, Burgess suggests that all eight of them form a homogeneous set: "The expression 'Breton lais,' sometimes used to designate the entire corpus, is best reserved for poems that present an amalgam of love and adventure, such as Desiré, Doon, Espine, Graelent, Guingamor, Melion, Tydorel, and Tyolet. These lais often seem to be related to Celtic stories . . ." (515).

"Melion" is like Marie's "Bisclavret" in that they are both tales about a werewolf. The similarity between "Graelent" and Marie's "Lanval" is well known, while another of these lays bearing much in common with one of Marie's is "Doon," the second half of which is very like her "Milun." Many scholars have taken these similarities as evidence that the anonymous authors of the fairy lays were attempting to imitate the lays of Marie de France. Such a view does not explain why, if these are imitations, the similarities are so superficial. Rather than one tale being a copy of another, both may well be variations of yet a third. As a group, the lays of Marie de France reveal more interest in characters and their relationships than in adventure, while the fairy lays are governed by an interest in the action of the story. This is particularly noticeable in comparing the well-constructed "Graelent" with "Lanval," in which Marie has dispensed with part of the action in order to achieve her artistic aims. Nevertheless, a story that prefers to emphasize character rather than adventure is not necessarily better because of that preference. If he is defining the French short story as one written primarily in a realistic mode and centred upon characters, then what Burgess says in his previously-mentioned article on the narrative lais, that "they represent the earliest form of the short story in French literature" (516), is more true of the lays of Marie de France. The anonymous fairy lays, involved as they are with the relation between different worlds or realities, whether in a magical adventure or an amorous liaison between mortal and fairy, more likely represent the earliest form of the literary fairy tale in French literature.

Given that these eight lays share love, adventure, and the supernatural, it does not seem amiss to call them the lays of the supernatural, or, as I prefer, the anonymous fairy lays. "Desiré," "Graelent," and "Guingamor" are already known as fairy-mistress lays, and although "Melion" is about a werewolf, the hero's Irish wife seems to be a literary descendant of the fairy mistress. Similarly, despite the mode of realism of "Doon," the hero possesses the same fundamental characteristics as the supernatural knights in "Espine," "Tydorel," and "Tyolet." These last four lays, then, which I have chosen to translate collectively, will be referred to throughout my discussion as the lays of the fairy knights.

The Manuscripts

Despite repeated requests sent to the Bibliothèque Nationale for microfilm copies of the manuscripts, there was no response, so it was not possible for me to view them. Therefore my information about them is taken primarily, though not exclusively, from Tobin's critical edition of the anonymous lays. The four poems which are the subject of my thesis are found in three different manuscripts: two in Old French and one in Old Norse.

The first of these (Tobin 13), is a manuscript dating from the end of the thirteenth century, and which has been accessible to scholars for well over two hundred years. This is the manuscript currently called fr. 1553, previously known as 7595, in the Bibliothèque Nationale in Paris. It is commonly designated Manuscript B, although Francisque Michel designates it Manuscript P. There are two columns on each page, and 44 or 50 lines per column. The manuscript is written in the Old French dialect of Picard and has been copied by several hands. According to Tobin's description of the manuscript, it is a beautiful, very readable piece of work, and seems to have been executed with care. She goes on to say, however, that despite its careful appearance, the manuscript is not entirely reliable. Its previous editors found it contained many transcription errors, omissions, and variants, which led them to conclude that the scribe was inattentive and capable of improvising his own verses.

Tobin tells us that the manuscript contains some fifty different works in prose and poetry, among which the best known are, "le Roman de Troie f° 1, des sept Sages f° 336 v°, le lais de l'Espine f° 481-84 [Burgess: 480-83], le lays d'Ynaures f° 486 r°" (13). In this manuscript, the poem consists of the heading "CHI COMMENCHE LI LAIS DE L'ESPINE," followed by 504 lines of verse. Because "Espine" has two Old French sources, and one must be distinguished from the other, I will refer to this version of the lay from now on as the Picard version.

The second manuscript containing "Espine" (Tobin 11-12) dates from the end of the thirteenth or the beginning of the fourteenth century, but was not available until towards the end of the nineteenth century. It also is housed in the Bibliothèque Nationale, and is known as nouv. acq. fr. 1104. Richard Baum, in his Recherches sur les œuvres attribuées à Marie de France, outlines the known history of the manuscript prior to its acquisition: "Le manuscrit provient de la collection du comte de Seyssel-Sothonod. G. Paris le connaissait depuis 1865 environ, mais ce n'est qu'en 1878 qu'il en publie une première pièce; la même année, peu de temps après, le manuscrit est acquis par la Bibliothèque Nationale" (49). Several editors designate it Manuscript S, after its previous owner, although R. Zenker, Peter Holmes, and E. Margaret Grimes all designate it Manuscript A. It has two columns to a page, and 40 lines to a column. The manuscript is written in the Francien dialect of Old French, and has been copied by a single hand. Again, Tobin tells us, this manuscript appears to have been carefully written, and is highly readable. However, it was much criticized by Ernest Hoepffner in his important 1927 article, "La tradition manuscrite des

Lais de Marie de France." Hoepffner's analysis of the manuscript is thorough and convincing. He discovered that the scribe consistently "improved" upon the original by sacrificing its literary qualities to correctness of spelling, grammar, and versification (95). Hoepffner's study also led him to the conclusion that the manuscripts produced on the continent were generally modified in this manner, and that the Anglo-Norman manuscript, being of higher literary merit, was therefore probably closer to the original narratives (96).

While Tobin tells us the manuscript contains only 24 lays, E. Margaret Grimes, in her book, The Lays of Desiré, Graelent and Melion: Edition of the Texts with an Introduction, lists 25 of them, adding one called "Aelis" (40). Under the collective title lais de Breteigne (Breton Lays), a title which is believed to be a later addition, they appear in the following order: "Guimar," "Lanval," "Desiré," "Tyoulet," "Dyonet " ("Yonec"), "Guingamor," "Espine," "Espervier," "Chievrefueil," "Doon," "Deux Amanz" (up to line 169), ["Aelis"], "Bisclaret" (the last 84 lines), "Milon," "Fresne," "Lecheor," "Aquitan," "Tydorel," "Cort Mantel," "Ombre," "Conseil," "Amours," "Aristote," "Graalent," and "Oiselet" (Tobin 11). All the anonymous fairy lays, except for "Melion," appear in this manuscript. Here "Espine" extends from f. 27v, column 1 to 30v, column 2, and is headed "C'est le lay de l'espine." From this point on, I will refer to this version of the lay as the Francien version.

Tobin believes "Espine" was composed towards the end of the twelfth century (259) by a mediocre craftsman, who, although he had studied in a monastery, was probably a jongleur rather than a clerk. He seems to have been Norman, perhaps an inhabitant of England: "L'existence d'une légende au sujet d'un combat nocturne à Wandlebury, près de Cambridge, et la mention de Carlion et d'un jongleur irlandais plutôt que breton, pourraient appuyer cette thèse" (260). The first editor of "Espine," B. de Roquefort, attributed the poem to Marie de France, but this theory has since been rejected, and today the author is simply anonymous.

As the above list reveals, also found in the Francien manuscript S are our three other fairy-knight lays. "Tyolet," the longest, being 704 lines in length, begins on 15v, column 1 and ends on 20r, column 1. One of its translators, Jessie L. Weston, is convinced that the story is older than the lay (xi). Although Tobin finds the range of possible composition dates for the poem difficult to determine, she thinks it was probably written in the first quarter of the thirteenth century, perhaps towards the beginning of the century. She finds the author equally elusive, but postulates that he came from the western part of the country (229). "Tyolet" is found only in this one manuscript.

Our shortest lay, "Doon," at 286 lines, goes from f. 33r, column 1 to 34v, column 2. Tobin speculates that it was composed towards the end of the twelfth or in the first part of the thirteenth century, between 1178 and 1230, but probably after 1200. She feels the author was well read and familiar with the literature of his time, but that he possessed little artistic talent. He was probably a jongleur rather than a clerk, since there is no moral or religious interest in the poem. He seems familiar with Scotland and may have composed the piece in England (320).

"Tydorel," running from 45v, column 2 to 48v, column 2, is, like "Espine," average in length, at 490 lines. As with "Tyolet," Tobin finds the range of dates during which the lay could have been written difficult to determine. Nevertheless, she suggests that it was composed between 1170 and 1230, or even 1210. Again, she believes the author was a jongleur rather than a clerk, this time from the Picard region of France or from the north (209). "Tydorel" was also at first attributed to Marie de France, but today, along with "Tyolet" and "Doon," it is referred to as an anonymous lay.

Both "Doon" and "Tydorel" exist in partial form in a third manuscript, which is a translation from Old French verse into Old Norse prose. The manuscript, De la Gardie 4-7, has been in the possession of the Uppsala University Library for more than 300 years, and is the only one of its kind. It contains twenty lays, and together with a later discovered fragment of it (AM 666 b, 4^{o}), containing two additional texts, is now commonly known as *Strengleikar*. It was given the title *Strengleikar*, which means a collection of lays, by its first editors, P. Keyser and C. R. Unger, in 1850. In their 1979 edition, *Strengleikar: An Old Norse Translation of Twenty-One Old French Lais: Edited from the Manuscript Uppsala De la Gardie 4-7 — AM 666 b, 4º*, Robert Cook and Mattias Tveitane tell us: "The date of the manuscript, according to common opinion, is c. 1270, and its place of origin Bergen or some other cultural center in the southwestern part of Norway (south of Bergen)" (X). The fairly certain date of 1270 makes the De la Gardie manuscript the oldest of the three discussed here.

Strengleikar contains all but one of Marie's lays, four of the anonymous fairy lays (entitled "Desire," "Tidorel," "Doun," and "Grelent"), and a number of others which did not survive in any Old French manuscripts. Tobin points out that independent studies by Karl Warnke and Paul Aebischer led both to the same conclusion, that the Norse translation of Marie's lays most closely corresponds to those found in Manuscript Harley 978 (16). It is now generally accepted that the source text for the Norse translation was probably written in Anglo-Norman.

A fragment of "Tydorel" ("Tidorel") is found on page 49 (lines 1-58) of this manuscript. Cook and Tveitane explain that, owing to the loss of two leaves, most of the Norse version has been lost, and it breaks off in the middle of line 58 (XII). "Doon" ("Doun") appears on pages 51 to 54, but it seems to have been abridged from the Old French by about a third (XXIII). Although it is useful to be aware of the Old Norse versions of "Tydorel" and "Doon," their rather free prose renderings and incomplete state make them unreliable as comparative source texts for the translator of the Old French versions.

Early Editions and Translations

Prior to the 1976 publication of Tobin's critical edition of the anonymous lays, they appeared, for the most part, in separate editions and translations. The fairy lays themselves were never treated as a homogeneous group. In tracing the early publication history of the individual fairy-knight lays, I found them in six different editions and seven different translations. This section, then, is a survey of the editions of our four lays prior to Tobin's, and of the translations based upon these editions. For details regarding dates of subsequent editions, reprints, and the pages upon which particular items can be located, the reader should consult Burgess's bibliography on the Old French narrative lay.

In the beginning, the anonymous fairy lays appeared in the wake of the rediscovery of the lays of Marie de France: "Marie de France a été connue de Claude Fauchet, le plus ancien des médiévistes (1530-1601), mais elle n'a vraiment été redécouverte qu'à la fin du XVIII^{e} siècle par ces grands précurseurs des études romanes qu'ont Legrand d'Aussy, puis l'abbé de La Rue" (Baum 62). In 1779, Pierre-Jean-Baptiste Legrand d'Aussy first published an incomplete translation, in French prose, of the Picard version of "Espine," from Manuscript B, in his *Fabliaux ou contes du XII^{e} et du XIII^{e} siècle, traduit ou extraits d'après divers manuscrits du temps; avec des notes historiques et critiques, & les imitations qui ont été faites de ces contes depuis leur origine jusqu'à nos jours*. His translation is entitled "Lai du buisson d'épine," which he attributes to Marie de France, and goes only as far as line 320 or so, when the hero crosses the ford to meet the first challenger. It is an adaptation rather than a translation because it makes some startling departures from the text. The heroine escapes from her room by tying her sheets together and using them as a rope to climb down out of the window. Towards the end of Legrand d'Aussy's translation, the hero is first invited to combat by a giant, who defies him with a blast of his horn.

The Picard version of "Espine" was first edited by B. de Roquefort, and published in 1819-20 in his *Poésies de Marie de France, poète anglo-normand du XIII^{e} siècle, ou recueil de lais, fables et autres production de cette femme célèbre*. He includes a facing translation of "Lai de l'espine" in French prose. The edition, as described by Grimes, is not in the same dialect as the original:

> He ascribes the lay to Marie de France and changes very arbitrarily the text from the picard dialect in which it is written to the anglo-norman dialect. This change is made, doubtless, to preserve uniformity in all the lays, but Roquefort does not state that he has changed the text. He has not changed the forms consistently and here and there the original picard forms are forgotten and left. (43)

Roquefort corrects Legrand d'Aussy's translation errors, but makes a few of his own with respect to the fairy horse. He speaks of the richness of the harness and the swiftness of the steed, but makes no mention of the fact that the horse need never be fed so long as it wears the bridle: "Outre la richesse de ses harnois, dont on n'a jamais vu de pareils, vous possédez le coursier le plus beau, le mieux fait; on ne pourroit en rencontrer un plus véloce à la course" (573). Later on, he tells us that as soon as the bridle is removed, the horse dies: "mais un jour que le prince lui ôta sa bride, il mourut sur-le-champ" (579).

Responding to the need to produce a correct edition of "Espine," Gotthard Gullberg published what Burgess describes as a "diplomatic edition" of the Picard version of "Espine," along with a reprint of Roquefort's text, in Deux lais du XIII^{e} siècle, publiés d'après les manuscrits de la Bibliothèque Nationale de Paris, 1876. In it, Gullberg includes a summary of the story in French prose, which ends almost exactly like Roquefort's translation, with the death of the horse: "mais un jour que le prince lui ôta la bride, il mourut" (87).

In 1911, Eugene Mason's English prose translation of "Espine" appeared in his French Mediaeval Romances from the Lays of Marie de France. Just which of Roquefort's texts he translated from is not clear. At the end of his introduction, Mason says, "The originals of these narratives are to be found in Roquefort's edition of the Poésies de Marie de France . . ." (xix). Roquefort's edition also includes French translations. Mason's translation, called "The Lay of the Thorn," is written in an awkward archaic style, which tends to obscure rather than clarify the narrative. Moreover, it deals with the business of the fairy horse in precisely the same way as Roquefort's translation: "The trappings of the destrier are worth the spoil of a king's castle, and as for the horse himself he is the swiftest and the fairest in the world" (146). Again, there is no mention of the magical properties of the bridle, and again, the horse dies as soon as it is removed: "The destrier lived many years in much honour, but on a day when his master was taking the harness from his head, he fell and died forthwith" (147). I have been tracing the misunderstanding about the horse not only to demonstrate how errors in translation tend to be repeated from translator to translator, which is a common phenomenon in translation, nor to declare that it is a serious error, since it is not impossible to understand a lost horse as meaning a dead one, but to re-examine the nature of Mason's translation. Since his rendering is closer to Roquefort's French translation than it is to Roquefort's Old French edition, it would seem that Mason's is not a translation at all, but an adaptation of "Espine." His closing sentence alone indicates that he is inventing rather than translating, for it exists in no other text: "It begins well and endeth better, for these kisses find their fruition in marriage" (147).

The Francien version of "Espine," from Manuscript S, was finally edited in 1893 by R. Zenker, and published in Zeitschrift für romanische Philologie, in his article, "Der Lai de l'Epine." Zenker used the Francien version as his base, incorporating preferred readings from the Picard version, to produce a text 514 lines long. With the kind permission of the publisher, I have included his edition as an appendix to my thesis, since it is the only edition of the Francien version of "Espine" available to date, and is not easily accessible.

In keeping with the chronological order of publications relevant to the fairy-knight lays, we may remember with some sense of irony that in 1850, Keyser and Unger published their edition of the Old Norse Strengleikar, which included the abbreviated "Doun" and the first 58 lines of "Tidorel." The appearance of the Old Norse translations of these lays preceded that of their Old French originals by almost thirty years. Editions of the Old French "Doon," "Tydorel," and "Tyolet," from Manuscript S, were first published in

1879 by Gaston Paris, in an article in Romania, entitled "Lais inédits de Tyolet, de Guingamor, de Doon, du Lecheor et de Tydorel." It is another strange fact of their translation history that it would be another hundred years before "Doon," "Tydorel," and "Tyolet" were ever translated into French.

The first of these lays to be translated was "Tydorel," in 1886. Based on Paris's edition, the German verse translation by Wilhelm Hertz was published in his Spielmannsbuch: Novellen in Versen aus dem zwölften und dreizehnten Jahrhundert. The poem is written in rhyming couplets and is 326 lines long. The next to appear, in 1900, was an English prose translation of "Tyolet," also based on Paris. It was translated by Jessie L. Weston, and included in her Guingamor, Lanval, Tyolet, Le Bisclaveret: Four lais rendered into English prose from the French of Marie de France and Others, with designs by Caroline Watt. A second edition of "Tydorel," by Erhard Lommatzsch, was published in 1922 in his Le Lai de Guingamor: Le Lai de Tydorel (12. Jahrhundert). This was followed some twenty-five years later by his translation of "Tydorel" into German prose, published in his two-volume Geschichten aus dem alten Frankreich, 1947, 1949.

In 1952, Peter Holmes produced a second edition of "Doon" in his unpublished thesis from the University of Strasbourg, "Les lais anonymes de Graelent, Doon et Melion: Édition de texte, chacune précédé d'une étude linguistique et d'une introduction littéraire, et suivie d'un commentaire et d'un glossaire complet." Holmes appends to his dissertation a French prose translation of the Old Norse "Doun" by M. J. Alnes, correcting an earlier translation by A. Geffroy (232). The Old French version of the poem remained untranslated until 1979, when it was included with all the other anonymous fairy lays.

Another English prose translation of "Tyolet" appeared in Allegorica in 1978. Margo Vinney's "The Lai de Tyolet" is based on Paris's edition of the text, which it faces. Since she makes no mention of Tobin's 1976 edition of the anonymous lays, which includes "Tyolet," Vinney must have been unaware of its existence. In describing her translation, she says, "In general I followed the text strictly, but permitted myself to translate freely where necessary" (7). Although she avoids using an archaic style of English, Vinney choses to translate the verb tenses exactly as she finds them, and the result is a text which reads in a disconcertingly naive way, as if it were written by a child:

> He was very angry with himself because he found no beast. Straight toward home he wanted to go, when, under a tree, he saw a stag standing that was big and meaty.
>
> He whistled immediately. The stag heard him and looked, paid no attention to him, then went away. It left the woods slowly, and Tyolet followed the stag in such a way that it has led him right to a river. The stag has crossed the river. The river was big, swift-flowing, wide, long, and dangerous. The stag crossed the river; Tyolet turned around and saw coming quickly a roebuck which was fleshy, long, and big. (11, 13)

The same passage, which corresponds to lines 82-100 in both Paris and Tobin, from Weston's translation, though written at the turn of the century in an archaic style of English, is considerably better written:

> Then he was sorely vexed at heart and bethought him to turn again homewards, since nothing might he find in the woodland, when under a tree he saw a stag which was both great and fair, and at once he whistled to it.
>
> The stag heard his whistle and looked towards him, but it came not at his call nor awaited his coming, but at a gentle pace issued forth from the wood, and Tyolet followed it till it came to a water and passed over. The stream was deep and swift-flowing, wide-reaching and perilous to pass, and the stag stood safe upon the further shore. Tyolet looked up and down, and saw a roebuck fat and well-grown coming towards him. . . . (59-60)

The main point of my presenting these two passages, however, is to ask why any modern translator would allow his or her largely imaginary ideas about the nature of Old

French to undermine the telling of the story. Is it the translator's objective to imitate the characteristics of the Old French language? Then he or she should be sensitive to the fact that it is going to have an altogether different effect in modern English than it ever did in Old French, and that such a translation is more useful to students of the Old French language than to students of literature. Do students of literature need to be continually reminded that the source language is older than their own? I do not think they need any such reminder. The stylistic acrobatics of rendering a modern language into an antique style, of reproducing the exact tenses of the Old French verb, of choosing only the simplest possible meanings from a vocabulary that is known to be rich and various in its definitions, and of reproducing long strings of simple sentences to the point of monotony are, essentially, useless. They give the reader no literary information and produce only artificial texts. If it is the translator's objective to translate the literature, then the quality of the target language must do that literature justice and not strive to convey the impression that people who lived prior to our own time were all intellectually unsophisticated.

Many English translations of Old French literature are characterized by this tendency to give an imitation of the source language priority over the literary qualities of the translation. When this patronizing style of translation is used to render the anonymous fairy lays into any modern language, it only helps to reinforce the notion that their authors had no talent and that the lays were poorly composed.

The Critical Edition and Later Translations

This section describes Tobin's critical edition of the anonymous lays, and surveys all the translations that are based upon, or appear to be familiar with her edition.

Prudence Mary O'Hara Tobin's Les lais anonymes des XII^{e} et XIII^{e} siècles: Édition critique de quelques lais bretons was published in 1976. Since then, there have been no new editions of the four fairy-knight lays. Her text deals with eleven anonymous narrative lays, including all eight of the fairy lays. Tobin presents them in the following order:

"Graelent," "Guingamor," "Desiré," "Tydorel," "Tyolet," "Espine," "Melion," "Doon," "Trot," "Lecheor," and "Nabaret." Her editions of "Tydorel," "Tyolet," and "Doon" are based, of course, on the Francien Manuscript S. However, having taken Hoepffner's criticism of Manuscript S into consideration, she has chosen to use the Picard version of "Espine" as her base rather than the Francien one, convinced it is closer to what she believes is their common ancestor (255). Nevertheless, as did Zenker, she incorporates preferred readings from the alternate manuscript. She also rearranges those lines (approximately between lines 100 and 165) which seem to be out of sequence in the manuscript. The result is an amalgamated text, 513 lines long, corresponding exactly to neither manuscript, but attempting instead to capture what she perceives to be the original version of the lay. Since all the subsequent translations of "Espine" are based on Tobin's edition, it is important to realize that hers is an idealized text.

Shortly after the publication of Tobin's edition, in 1979, Danielle Régnier-Bohler included her French prose translation of all Tobin's lays in a collection entitled Le cœur mangé: Récits érotiques et courtois des XII^{e} et XIII^{e} siècles. In this work, all the anonymous fairy lays are translated as a group for the first time. In the same year, Herman Braet published a line-by-line translation of "Tyolet" in French prose, in his Deux lais féeriques bretons: Graelent et Tyolet. Although he acknowledges both Paris's and Tobin's editions of the lays in his bibliography, his work apparently relies on neither edition. As he tells us in the forward to the book (4), his translations are based on the text of Manuscript S, as established in collaboration with his colleague, Willy Van Hoecke. It is Braet who points out Tobin's error in line 455 of "Tyolet," where she says Tyolet whistles twice instead of seven times (69n27). Paris's edition agrees with Braet. Many translators have missed this point, but I have taken it into account in mine.

The year 1979 also saw a new edition, by Robert Cook and Mattias Tveitane, of the Old Norse lays, Strengleikar: An Old Norse Translation of Twenty-One Old French Lais. The book includes English prose translations of "Doun" and "Tidorel," complementing their edition of the Old Norse texts. Moreover, Cook and Tveitane include a summary in English prose of lines 58-489 of "Tydorel," based on Tobin's edition of the Old French lay. The summary is a reasonably faithful translation, although condensed, until it reaches the queen's version of how Tydorel came into the world. Probably too repetitive to be reproduced in a summary, her lengthy speech is reduced to one sentence.

Esperanza Cobos Castro's "*Tyolet*, lay anónimo francés del siglo XIII," a Spanish prose translation which appears to be based on Tobin's edition, was published in *Alfinge* in 1985, and so far marks the end of single translations of the fairy-knight lays. Over the past thirteen years, four more translations of the anonymous fairy lays as a group have been produced, all but one acknowledging Tobin's edition as the source text.

In 1984, Walter Pagani published *Lais anonimi bretoni dei secoli XII e XIII: Introduzione, bibliografia, traduzione con testo a fronte*. His Italian translation faces Tobin's edition of the lays. A Dutch prose translation, *De achterkant van de Ronde Tafel: De anonieme Oudfranse* lais *uit de 12e en 13e eeuw vertaald en toegelicht door*, by Ludo Jongen and Paul Verhuyck, appeared in 1985. Then in 1987, a Spanish prose translation by Isabel de Riquer, *Nueve lais bretones y La Sombra de Jean Renart*, was published. It is not clear, however, what edition(s) Riquer used for her translation, since she claims to have consulted several, but lists only Francisque Michel's (1836) in her bibliography. Another French prose translation, facing Tobin's edition, is *Lais féeriques des XII^{e} et XIII^{e} siècles* by Alexandre Micha, and is the most recent one, appearing in 1992. Despite Donovan's advice that these lays should be treated individually or in relation to Marie's lays, it is clear by the recent trend in their translation, thanks largely to Tobin's work, that the anonymous lays are now perceived as a coherent group of tales, standing apart from the lays of Marie de France.

Translations in English: Past and Present

Given the amount of scholarly attention that the anonymous fairy lays have attracted, especially in recent years, not to mention that they have been translated in their entirety into French, Italian, Dutch, and Spanish, it is surprising that no such comprehensive translation has yet appeared in English. The only recent English translation I am aware of is Russell Weingartner's Graelent and Guingamor: Two Breton Lays, published in 1985. Along with Weingartner's, my translations address the need to provide English-speaking scholars with reliable texts by which they can approach the anonymous Old French lays. Taken together, we present six of the eight fairy lays, translated line-by-line into English prose.

With the possible exception of Vinney's "Tyolet," not one of the previous English translations of the fairy-knight lays would be considered a suitable text for modern scholarly research. The only English translation of the Old French "Tydorel" is incomplete, being the summary of lines 58-489 in Cook and Tveitane's Strengleikar. Their book, moreover, is not readily available in the English-speaking world. The two English translations of "Tyolet," on the other hand, are both complete and accurate, but their authority is somewhat diminished because they are based on Paris's 1879 edition rather than Tobin's. Weston's turn-of-the-century translation is beautifully written, and may well become a translation classic, exemplifying a masterful handling of the archaic style which was so popular at the time. It was still appreciated well enough to be reprinted in 1970. This style of translation, however, is now out of fashion and no longer acceptable as a vehicle for modern literary criticism. Vinney's work, as she herself implies (6), purports to remedy Weston's archaic style by translating "Tyolet" into modern English. Nevertheless, in her efforts to reflect the peculiarities of the Old French language, largely by not writing in a uniform tense, she has produced a text written in an uninviting style. Furthermore, since hers is a single translation published in a periodical, its accessibility is fairly limited. As for "Doon," it will be remembered, it has not been translated into English at all before now. Mason's "Espine," which duplicates the same errors as its probable French source, appears to be an adaptation rather than a translation, and cannot be considered reliable. Mason, too, in keeping with the vogue in translation, has used an archaic style, but far less skillfully than Weston. The "Lay of the Thorn," nonetheless, along with his translations of the lays of Marie de France, has been reprinted several times.

The present translation is based on Tobin's 1976 edition of "Tydorel," "Tyolet," and "Doon," and, for the most part, on her edition of "Espine," which I have modified. Her Old French texts are reproduced here with the generous permission of the publisher. My decision to change Tobin's edition of "Espine" is in keeping with its editorial history. Both she and Zenker, confronted with two versions of the lay, have blended them together into what each believes to be the most complete and comprehensible presentation of the narrative that is possible. With this same objective in mind, I have added two lines and replaced nine in Tobin's text with corresponding lines from the alternate manuscript. Therefore, although my Old French text for "Espine" is almost entirely the same as Tobin's, lines 139, 216, 285, 319, 370, 385-86, and 477-78 are from the Francien version found in Manuscript S. Some of these are lines which Tobin herself says give the better reading but which she has not changed, largely due to restrictions in punctuation or the demands of metrical conformity. The rest of the substituted lines have been chosen because they are my own preferred readings. These changes are discussed in more detail in the line notes to "Espine." Although the first three lays are presented here in the same order in which they appear in Tobin's critical edition, I have placed "Espine" last, setting it apart from the others because the source text has been more than slightly re-edited.

In view of the fact that the anonymous narrative lays are reputedly inconsistent and repetitive, it seemed particularly necessary to arrange the source text of "Espine" so that it presents a cohesive story. Any such criticisms of "Tydorel," "Tyolet," and "Doon," however, cannot be addressed by reorganizing the source, but rather by more closely examining the information presented in the texts as they stand.

Narrative Structure

In the introductory section of her book, Les lais anonymes des XII^{e} et XIII^{e} siècles: Édition critique de quelques lais bretons, Prudence Mary O'Hara Tobin presents a comprehensive comparative study of the folklore motifs found in the anonymous narrative lays. Her research led her to the conclusion that the authors of the anonymous lays were not inspired by a single source (35). According to her findings, the tales seem to be constructed of strands of individual motifs which are found in many other works contemporary with the lays. Furthermore, the lays are bi-partite in structure, a feature which they share with the romances, and which harks back to certain Welsh and Irish tales discussed by Lucy Allen Paton in her 1903 Studies in the Fairy Mythology of Arthurian Romance (1-12). A better knowledge of these structural peculiarities may explain why the anonymous lays are so often perceived as lacking story logic. In contrasting the anonymous lays with Marie's, Tobin points to their structure as the cause of this phenomenon:

> Dans nos poèmes, l'aventure et l'inexplicable restent au premier plan, nos auteurs n'avaient pas de préoccupations d'ordre psychologique. Ils ont réussi à créer de petits contes agréables à lire, mais qui révèlent un certain manque de logique et de consistance [my emphasis], à cause de cette confusion de motifs et de traditions. Ce sont néanmoins de petites œuvres pleines de charme dont la valeur ne réside pas dans leur originalité, mais dans la façon dont leurs auteurs ont su combiner les détails et les motifs des diverses légendes. . . . (81)

The claim that the anonymous lays are lacking in story logic, and are often unnecessarily repetitious, is not supported by my reading of them. With respect to the quality of these narratives, I would like to make a few brief comments. Hitherto regarded as superfluous, and impossible to convey in a summary, the queen's long speech in the latter part of "Tydorel," where she tells her son the circumstances of his birth, reveals a subtle difference in tone that helps bring her character to life. The nearly duplicate speeches give one the impression that they are somehow reversed, the way a mirror reverses left and right. Why do we presume that the author of this lay, one of the few that is considered well written, suddenly lost artistic control and repeated a speech to no purpose?

Certain scholars have wondered why Tyolet gave the severed foot to a knight who soon proved to be treacherous. Yet, given that the hero must have thought he was dying from the wounds he had received in his fight with the lions, does it not make sense that Tyolet would want someone to tell what had happened to him, with the foot as proof of the event? As for "Doon," Tobin poses questions about the lay which I believe are answered by the text: "Pourquoi Doon a-t-il si soigneusement fermé la porte, et fait du feu? Comment savait-il qu'il ne fallait pas se coucher?" (67). Earlier, we are told that the news of the proud damsel travelled far (lines 65-66). Coming as this does immediately after the passage describing how the chamberlains find her suitors dead in their beds, is it not obvious that the "news" also reported this fact? There is no reason to believe that the chamberlains acted as accomplices or silent witnesses. Furthermore, the lesson of the proverb in "Doon," which the hero understands very well, ultimately explains why the previous suitors died. Its wisdom is ignored even by its Old Norse translator, who implies that the beds are rigged and the sleepers, murdered.

Then there are the combat scenes in "Espine," which its first translator dismissed as "ne contient plus qu'un long récit de plusieurs combats successifs" (Legrand d'Aussy 148n). The battles, nevertheless, are important in keeping with the theme. As my translation attempts to show, the scene at the ford of the Thorn is highly theatrical. The smooth, level strand is a stage upon which the actors perform a series of spectacles before an audience of one, and later on, three. To conclude, it seems to me that the anonymous fairy lays are not so much poorly written as poorly read. If their critics and translators would read them more thoughtfully, and with less prejudice, these stories could be judged more fairly.

Theory and Method

Over the past few decades, such thinkers as Itamar Even-Zohar and Gideon Toury have led us away from equivalence theory and the normative approach to translation studies, to polysystem theory and translation description. Polysystem theory urges the translator to begin with the world rather than the word, and to regard a translation as not merely the transformation of a text from one language into another, but as an exchange between two cultures. Translation, they say, is not an exercise in following pre-set rules, but a decision-making process, each level of decision affecting the next. It requires only that the translator describe (and justify) those decisions.

Translators not only need to describe their translations, but the scheme by which they do so should be standardized. In his 1978 article, "Describing Literary Translations: Models and Methods," James S. Holmes proclaims the need for a repertory of features which could be used by all translators, although he admits the task of creating it would be "enormous" (90). Nevertheless, José Lambert and Hendrik van Gorp propose such a scheme in their article, "On Describing Literary Translations" (1985). They suggest that translation description proceed in four stages: preliminary data, macro-level, micro-level, and systemic content (52-53). The sub-categories at each stage are numerous and highly detailed, and would involve an exhaustive analysis of the text. The unwieldy nature of this list poses a problem which Holmes had anticipated: "This method, too, has at least one major drawback: if its results are to lead to a map that is generally acceptable as within reach of completeness, the repertory would have to be quite extensive, and the task of providing full details on the texts would be one that is arduous and tedious to the researcher and largely uninteresting to the reader" (89).

At the time of this writing, M. V. Dimic informs me that Gideon Toury has devised a much-improved description scheme in his relatively recent book, Descriptive Translation Studies and Beyond. Unfortunately, I did not have time to avail myself of his list, but urge readers to consult Toury's book in the interest of pursuing a solution to the problem under discussion. There is no denying the need for a workable system by which translators may describe their translations, and the sooner one is put into general practice, the better.

In determining how to proceed with my own translation description, I was inspired by André Lefevere's Translating Literature: Practice and Theory in a Comparative Literature Context (1992). In it, the author advocates that translations be approached through a hierarchy of levels:

> Potential translators therefore need to learn to proceed from the top down, that is, from the culture to the text to the structure of that text to paragraphs, lines, phrases and words or, if you prefer, from the macro to the micro level. . . . the finality of their endeavor is the text as part of the culture, not the much vaunted struggle with the word, the sentence, or the line. (13)

It struck me that that this hierarchy, essentially reflecting the deductive line of reasoning, would, with some modifications, be a suitable framework for describing translations. It is at once more inviting than the one offered by Lambert and van Gorp, and yet able to accommodate their categories where they are relevant and necessary. I therefore propose to discuss the present translation under the following headings: (1) translation objectives: present and future; (2) description of the translation: culture, content, form, and language.

Translation Objectives

It is necessary to make a distinction between a translation thesis and a translation published with a particular target audience in mind. For this reason, I have divided the discussion of my translation objectives into two parts. The first, or present set of objectives, is related to my thesis, the context of which emphasizes the lays as translations. The second part, or future objectives, describes what changes this context might undergo if the work were to be published for a wider audience, one wishing to be introduced to the lays as literature. Since the latter describes my original target audience, the translations themselves would remain unchanged.

1. Present Objectives

Judging by the interest in the lays of Marie de France among English-speaking scholars, the increasing number of translations of the anonymous fairy lays into other languages, and the inadequacy of the previous translations in English, it is obvious that a reliable English translation would be welcome. Therefore, my translating these four lays into English is justified, and cannot be considered a superfluous activity.

Furthermore, judging by the fact that the more recent translations of both the lays of Marie de France and the anonymous fairy lays have been rendered in prose, regardless of the target language, it is clear that the major literary interest of these lays today lies in their narrative content rather than in their poetic form. The verse form of the Old French lays, rhyming octosyllabic couplets, is regarded as unimportant because it is common to almost all of them, as well as to Old French romances. It is widely held that verse was employed as a mnemonic device for an audience more likely to hear the works read aloud than to read them on their own. It is furthermore notoriously difficult to translate this Old French metre into an English equivalent. As Burton Raffel, in his article, "Translating Medieval European Poetry" (1989), reminds us: "The immediate assumption, made in fact by some translators of Chrétien (and of Yvain), is that octosyllabic in Old French equals tetrameter in Modern English. It is a deadly as well as an erroneous assumption" (49). On the other hand, the narrative content of the fairy lays is a comparatively rare find, representing some of the oldest Western Europen fairy tales which exist in manuscript form. My decision, then, to translate the lays from verse into prose, also appears to be justified.

Translations which render medieval verse into prose are an excellent means by which to introduce this literature to modern readers who are generally unaccustomed to reading long narrative poems. A more scholarly translation might attempt to preserve the original form as best it can without sacrificing content, but it would more probably satisfy a reader at a more advanced stage of interest, such as a graduate student or one specializing in this literature. Although, as S. R. Reimer has advised me, the current trend is for texts of this sort to include the original along with a prose translation in paragraph form, I am not in agreement with this practice. It is true that English prose flows a bit better in paragraph form, but I do not advocate that we depart from the source text altogether. To have the original at hand is valuable, even in an introductory text, and it is much easier for a reader to perceive the connection between the original and the translation if they correspond in format. Therefore my retaining the line-by-line format is not so much a compromise as a practical solution.

The limitations of thesis format preclude the possibility of producing, at this stage, a facing translation, since we print on only one side of the page. To offset this inconvenience, and make it easier for the readers of my thesis to see the relation between the two texts, I have included numbers for all the lines. The usual system of numbering only every five or ten lines may be sufficient for facing pages, but is not efficient when the pages are one-sided.

In order to appeal to a target audience who would read the present translation as literature, I have been obliged to modify certain stylistic features of the lays. Although introductory literary texts need to be as complete and accurate as possible, they should also be interesting to read. In texts intended to be read aloud, which the anonymous fairy lays appear to be, such features as the frequent repetition of the same words, and long strings of simple sentences, are acceptable and even necessary. However, when these texts are presented as literature, these same features tend to detract from the readability of the stories. Therefore, I have given the oral-based lays of the fairy knights a slightly more literary cast by using synonyms from Old French dictionaries, and varying the sentence structure, wherever it seemed necessary. These changes are not extensive. The word replacements primarily involve varying the translation of molt (much, very) and grand (great, large), which tend to be repetitive. The occasional changes in sentence structure were carried out by subordinating one simple sentence to another. In so doing, I realize that I am altering the meaning somewhat, and imposing a kind of interpretation. These modifications, nevertheless, are the direct result of determining, on a higher level of decision-making, to create an interesting text.

On the other hand, the over-all literary tone of the translation is a consequence of my vocabulary choices rather than any actual change in meaning. In the several Old French dictionaries and glossaries I consulted, both French and English, most words are defined as having several possible meanings. Rarely does one find only a single word in a definition. Yet many translators of Old French always use the same English word, usually a simple or monosyllabic one, to define a given Old French word in every instance. At least two reasons for this come to mind. First, it is traditional to refer to Old French as "charmingly simple," and translators reinforce this bias, whether consciously or not, whenever they select the simplest word from among several possible choices. Secondly, because so many Old French words are one or two syllables long, there seems to be a tendency to translate them as closely as possible to their original length. When approximating the sound and form of a short word is continually given priority, sometimes even over its precise sense, the result is a deceptively simple vocabulary. I deliberately chose a richer vocabulary not only to give the translation a literary flavour, but also to demonstrate that Old French is not necessarily as unsophisticated as we are led to believe. The lexicographers of Old French, at least, appear to support me in this decision. The tone of the translation may be unconventional, but it is not incorrect.

These, then, are the three major transformations the source texts have undergone in my translations, and which define the kind of translations I have produced: (1) Old French into modern English, (2) lines of octosyllabic couplets into lines of prose, and (3) some oral-based stylistic features into literary stylistic features. Above all, the objective of the translation process was to preserve the integrity and readability of the narratives as stories.

Despite the literary nature of the translation, the context in which it is presented here is not literary. As mentioned before, the emphasis of this thesis is upon the works as translations rather than works of literature. The introduction and the notes are almost entirely devoted to issues related to the translation process, and any substantial treatment of the literary aspects of the lays is beyond the scope of the project at hand. This is not to say, however, that the thesis as it stands has no audience. Students and scholars of translation studies should find it both interesting and useful.

2. Future Objectives

If the translations were to be published in order to reach the widest possible audience, their context would have to be changed. Given the nature of the target audience for whom the translations were written, a new introduction and a new set of notes would be in order, emphasizing the fairy-knight lays as works of literature. There is much that can be said about them in this respect. The folktale motifs alone generated a lengthy study by Tobin, and Burgess's bibliography indicates that many other scholars have contributed books and articles devoted to the Old French narrative lays.

Ideally, the published translations would face the original, and would retain the line-by-line format. Numbering all the lines makes locating portions of the text as efficient as possible, and is certainly preferable to numbering only every five lines or so. Although such publishers as Garland have a set format regarding introductions to translations, most introductions to translations are far from standardized. Even a translation aimed at a wide and general readership should include such basic information as which edition(s) of the source text the translator used. In any event, translators should be aware that any introduction or notes accompanying their translations need to be given as much consideration as the translations themselves.

Description of the Translations

1. Cultural Differences

In those instances where medieval terms, concepts, or customs may not be familiar to the reader, definitions and explanations have been included in the line notes.

2. Narrative Content

Each lay begins with a title which includes the name of the genre. With the exception of "Espine," or "The Thorn-Tree," they are named after the hero of the adventure.

The lays typically begin and end with self-referential prologues and epilogues, telling us the name of the lay and that it was composed in musical form by the Bretons. The inset narratives never begin in the middle of the action, but first introduce us to the setting and at least one of the major characters. They lead slowly into the adventure, include a fair amount of dialogue, and draw to a rapid conclusion. "Tydorel" and "Doon" contain a prediction or prophecy about the future, and all four include a proverb or popular saying.

There are no instances of similies or metaphors in "Doon" and "Espine," and only one in "Tydorel": "The charger was white as a flower," (line 83). In "Tyolet," the imaginative link between "beast" and "knight" is carried throughout the story, functioning as both a didactic and a comic device. Gawain uses a series of metaphors in accusing the false claimant of lying (lines 600-05), and the lay ends with a comparison between flowers and the princess: "In beauty, she excelled / the lily flower or the new rose / when first it springs up in the summertime" (lines 696-98). The lays, then, are written on a literal rather than a metaphorical level.

The narrator is omniscient, but somewhat limited: although he often reveals the thoughts and feelings of the human characters, his observations of the supernatural ones tend to be limited to external ones. Now and then the narrator addresses the audience directly, sometimes with an aside about the veracity of the story, or even a flash forward about some future event.

Other than the slight changes described earlier, the translation does not alter, add to, or omit any of the narrative content.

3. Form

As are almost all the Old French narrative lays, the fairy-knight lays are written in rhyming octosyllabic couplets. The metre is syllable-timed rather than stress-timed. To some extent, it could be said that the lines are end-stopped, since the end of a sentence tends to fall at the end of a line.

Appendix 2, "Numerical Data on the Fairy-Knight Lays," on page 142 shows that the translation increases the word count. This is due to the nature of the Old French language, which is comparatively condensed. Elision, enclision, the frequent omission of the subject pronoun and the indefinite article, the one-word form of the infinitive, and such prepositions and adverbs as enmi ("in the middle of") all contribute towards this increase. The only other change in form is from verse to prose.

4. Language

As Appendix 3, "Numerical Data on Sample Selection," on page 143 reveals, the language of the lays is predominantly concrete. The sample analysis also indicates that the translation increases the number of monosyllabic rather than polysyllabic words. Sentences tend to be short and simple, often connected in series by conjunctions.

Although the major changes in vocabulary and sentence structure have been described earlier on, there are a few others that should be mentioned here. Sometimes two or more consecutive lines are rearranged to better accommodate the flow of the English language. With the appropriate adjustments for lines of dialogue, the translation is written in a unified tense. Where referents are unclear, they have been clarified, usually by substituting a noun for a pronoun. The French convention of referring to an animal as "he" or "she" rather than "it" is followed wherever possible. Also where possible, and necessary, the proper names have been anglicized. Although the words "and" and "but" are omitted or changed in a number of places, every line of the text has been translated.

Despite these stylistic changes, I believe the translation remains close to the Old French text. I am fortunate in having been able to work under the supervision of Professor E. D. Blodgett, who is an experienced translator of medieval texts. His skill in combining accuracy and elegance has taught me much about this art. It is my sincere hope that my readers will enjoy the fairy-knight lays as much as I have enjoyed translating them.

The Line Notes

At the end of each translation, there are notes on those individual lines which require comment or explanation. Listed here are the editorial changes I have made to Tobin's Old French text, of particular importance with respect to "Espine." Also included are occasional notes on the Old French language, which generally make reference to the 1994 Larousse edition of Algirdas Julien Greimas's Dictionnaire de l'ancien français: Le Moyen Âge. In order to more readily distinguish them from modern French, all Old French words are underlined.

For definitions of medieval terms, I am indebted to William W. Kibler for the excellent glossary in his Penguin Classics translation, Chrétien de Troyes: Arthurian Romances. I am also obliged to Alexandre Micha, whose notes in his translation, Lais féeriques des XII^{e} et XIII^{e} siècles, provide a couple of helpful definitions. Peter Holmes's detailed notes on "Doon," from his unpublished Strasbourg thesis, "Les lais anonymes de Graelent, Doon et Melion," proved well worth the special library loan it took to get them.

For the most part, these notes provide information relevant to decisions made about the translation. To complement my own, I have included Tobin's suggested readings for various lines, several of which highlight difficulties in interpreting the text. Those notes of Tobin's which are especially interesting or relevant are found here as well. Apart from being the edition chosen by so many translators, Tobin's text is a mine of information on the anonymous fairy lays. My work has been made easier, thanks to hers.

C'EST LE LAY DE TYDOREL

L'aventure d'un lai nouvel
que l'en apele Tydorel,
vos conterai conme ele avint.
Li sires qui Bretaingne tint
e rois en fu par heritage
aprés plusors de son lignage,
en sa jovente, fame prist,
fille a .I. duc, que il requist ;
por sa biauté, por sa franchise,
l'a li sires des Bretons prise ;
molt la chieri e ennora,
e ele durement l'ama.
Onques ne fu jalous de li
e cele onques nu deservi.
Ensemble furent bien .X. anz
qu'il ne porent avoir enfanz.
Enmi esté, ce m'est avis,
si con dïent cil du païs,
li rois a Nantes sejorna
por la forest que il ama.
.I. jor estoit alez chacier
e la roïne esbanoier.
Estoit en .I. vergier entree
aprés mengier de relevee ;
dames, puceles i mena,
ensemble o elles sejorna,
molt demenerent grant deduit ;
li plusor ont mengié du fruit.
La roïne s'apesanti
soz une ente qu'ele choisi,
desor l'erbe s'estoit couchiee
sor une meschine apuiee.
Se la roïne fu pesanz,
la pucele fu qatre tanz ;
endormi soi, son chief clina,
e la roïne s'esveilla.
Aprés les autres volt aler,
mes n'en porra nule trover,
molt durement s'en merveilla.
Contreval le jardin garda,
si vit .I. chevalier venir

THIS IS THE LAY OF TYDOREL

1 The story of a new lay
2 which is called Tydorel,
3 I will tell you as it happened.
4 The lord who held Brittany
5 and was king of it by inheritance
6 after several of his lineage,
7 in his youth took a wife,
8 the daughter of a duke, whom he had courted;
9 because of her beauty, and her nobility,
10 the lord of the Bretons married her.
11 Much he cherished and honoured her,
12 and she loved him completely.
13 He was never jealous of her
14 and she never deserved it of him.
15 They were together a good ten years
16 but they were not able to have children.
17 In the middle of summer, it seems to me,
18 and as the people of the country say,
19 the king sojourned at Nantes
20 because he enjoyed the forest there.
21 One day he had gone to hunt
22 and the queen to amuse herself.
23 She had entered an orchard
24 after the afternoon meal;
25 there she had led her ladies and girls,
26 and stayed along with them,
27 while they gave themselves up to enjoyment;
28 most of them had eaten some fruit.
29 The queen became weary,
30 and beneath a grafted tree that caught her eye,
31 she lay herself down upon the grass,
32 leaning against a maiden.
33 If the queen was dull and heavy,
34 the girl was four times so;
35 the young woman fell asleep, her head bowed,
36 and the queen awakened.
37 She wished to go after the others,
38 but could not find any of them,
39 which utterly astonished her.
40 She looked down the garden
41 and saw a knight coming,

soëf le pas, tout a loisir.
Ce fu li plus biaus hon du mont
de toz iceus qui ore i sont,
de raineborc estoit vestuz,
genz ert e granz e bien membruz.
Qant el le voit venir vers soi
grant honte en ot e grant esfroi,
.I. poi s'estut e si pensa.
Savez que la dame cuida ?
Que ce fust aucun riche ber
qui fust venuz au roi parler,
e qant il le roi ne trovast
q'a li venist, sel saluast.
Li chevaliers cortoisement
par la main senestre le prent ;
mercïe la de ses saluz.
— Dame, fet il, ci sui venuz
por vos que molt aim e desir.
Si me dites vostre plesir,
se vos savez e vos cuidiez
que vos amer me peüssiez
d'itele amor con je vos quier,
ne me fetes longues proier.
Je vos ameré loiaument,
e si ne puet estre autrement
je m'en irai, vos remaindrez ;
sachiez, ja mes joie n'avrez. »
La dame l'a molt esgardé,
e son semblant e sa biauté,
angoisseusement l'aama [sic];
otroie li qu'el l'amera
s'ele seüst qui il estoit,
conment ot non e dont venoit.
— Par foi, fet il, je vos dirai,
noient ne vos en mentirai.
Venez o moi, si le verrez,
car ja autrement nu savrez. »
Il l'a menee ensemble o lui,
fors du vergier vienent andui,
son cheval truevent aresnié
qu'il ot a son arbre atachié.
Li destriers fu blans conme flor,
sor ciel n'ot plus bel ne meillor ;
s'espee e ses armes trova,
hastivement illec s'arma,
puis est montez, la dame a prise,
sor le col du cheval l'a mise,
o li s'en vet sifaitement.
N'ot erré gueres longuement ;
lez la forest, en .I. pendant,
desoz .I. tertre lé e grant
l'a descendue, sor .I. lai
ou plusor firent lor essai.
Qui le lac peüst tresnoer,

42 quietly and at a leisurely pace.
43 Of all the ones who then existed,
44 this was the most handsome man in the world;
45 he was dressed in fabric from Ratisbonne,
46 and was fair and tall, and very strongly built.
47 When she saw him coming towards her
48 she was embarrassed and very uneasy.
49 Then she stood still a moment and reflected.
50 Do you know what the lady thought?
51 That this was some rich lord
52 who had arrived to speak to the king,
53 and when he did not find the king
54 came to her—so she greeted him.
55 The knight courteously
56 took her by the left hand
57 and thanked her for her salutations.
58 "My lady," he said, "I have come here
59 for you, whom I dearly love and desire.
60 Thus tell me your pleasure,
61 if you know and you believe
62 that you would be able to love me
63 with such a love as I seek from you,
64 do not make me entreat you for long.
65 I will love you faithfully,
66 and if it cannot be but otherwise
67 I will go away and you will remain;
68 but know that never again will you have any joy."
69 The lady contemplated him for some time,
70 admiring his appearance and his beauty,
71 and fell hopelessly in love with him.
72 She granted him that she would love him
73 if she knew who he was,
74 what his name was and from whence he came.
75 "Rest assured," he said, "I will tell you;
76 I will not lie to you about anything.
77 Come with me, and you will see,
78 for otherwise you will never know."
79 He took her along with him,
80 and they both left the orchard.
81 They found his horse reined up,
82 which he had tethered to a tree.
83 The charger was white as a flower,
84 there was not a better or more beautiful under heaven.
85 He found his sword and armour,
86 hastily put it on there,
87 then mounted the steed, took hold of the lady,
88 and placed her upon the horse's neck.
89 In this fashion, he went away with her.
90 He did not travel for very long;
91 beside the forest, on a slope,
92 at the base of a large, broad mound,
93 he set her down from the steed, close to a lake
94 where several people had taken up its challenge.
95 Whoever could swim across the lake

96 ja ne seüst de cuer penser
97 nule chose qu'il ne l'eüst,
98 e qanque desirrast seüst.
99 Sor la rive sëoir la fist,
100 tot el cheval el lac se mist ;
101 l'eve li clot desus le front,
102 e il se met el plus parfont,
103 qatre loëes i estut :
104 onques la dame ne se mut.
105 De l'autre part est fors issuz,
106 si est a la dame venuz.
107 — Dame, fet il, desoz cest bois
108 par ceste voie vien e vois.
109 Ne me demandez noient plus. »
110 Sor le cheval la lieve sus.
111 — Longuement nos entrameron,
112 desi qu'aparceü seron.
113 De moi avrez .I. fiz molt bel,
114 sel ferez nomer Tydorel.
115 Molt ert vaillanz e molt ert prouz,
116 de biauté sormontera touz
117 les chevaliers de ceste terre,
118 ne ja nul ne li fera guerre,
119 toz ses voisins sormontera,
120 car grant proesce en li avra ;
121 de Bretaigne seignor sera,
122 mes ja des eulz ne dormira.
123 Qant il avra aage e sens,
124 fetes o li veillier toz tens,
125 ou qu'il onques soit a sejor,
126 de chascune meson entor
127 face .I. homme prendre, a son tor,
128 qui chant e face grant baudor,
129 e si li cont aucune rien,
130 ce qu'il savra, ou mal ou bien.
131 Nel porroient la gent soffrir
132 q'aucun n'en esteüst morir.
133 Puis avrez une fille bele ;
134 qant creüe ert la damoisele,
135 a .I. conte sera donnee
136 en meïsmes ceste contree.
137 .II. filz avra preuz e vaillanz
138 preuz e hardiz e combatanz,
139 preuz e cortois e vertuos,
140 e molt seront chevaleros,
141 molt seront bel a desmesure,
142 molt s'en entremetra Nature,
143 car molt seront preuz e vaillanz,
144 e si ravront assez enfanz,
145 mes par lignage dormiront
146 molt miex que autre gent ne font.
147 De ceus istra li quens Alains,
148 e puis aprés ses filz Conains. »
149 Qant tot li ot dit son talent,

afterwards would merely have to wish
for anything that he did not have,
and whatever he desired, he would possess.
He sat her down upon the lake shore,
then entered the lake, horse and all;
the water closed over his head,
and he plunged into the depths,
remaining there long enough to travel four leagues:
the lady never stirred.
He emerged from the other side,
and came back to the gentlewoman.
"My lady," he said, "beneath this wood
I come and go by this road.
Ask me nothing more."
He raised her up onto the steed.
"We will love each other a long time,
until we are discovered.
By me, you will have a very fine son,
and you will have him named Tydorel.
He will be very valiant and gallant,
in beauty he will surpass all
the knights of this land.
No one will ever wage war against him,
he will dominate all his neighbours,
for there will be great prowess in him;
and he will be lord of Brittany.
But never will he close his eyes in sleep.
When he reaches the age of reason,
keep someone up with him at all times,
wherever he may be lodging.
From each house round about
have a man taken, in his turn,
who sings and gives the listener joy,
and moreover tells him some ditty,
whatever he knows, whether good or bad.
The people would be incapable of allowing
anyone to have to die because of this.
Next you will have a beautiful daughter;
when the damsel is grown,
she will be given in marriage to a count
in this same district.
She will have two sons, also gallant and valiant,
brave and bold, with a liking for combat,
wise and courtly and strong,
and moreover, very chivalrous.
They will be handsome beyond measure;
Nature will take a great deal of trouble over them
for they will be gifted with great qualities.
And they in turn will have many children,
but because of this lineage, they will sleep
much longer than other people do.
From these will descend the count Alan
and afterwards, his son Conan."
Once he had told her his mind completely,

150 el jardin vient, si la descent,
151 la l'amena ou il la prist,
152 toute sa volonté en fist,
153 de li se part, si prent congié.
154 Qant il fu issu du vergié,
155 les puceles sont reperies
156 qui ainz estoient esloingnies.
157 E la roïne s'en ala,
158 s'aventure tres bien cela ;
159 sovent parloit a son ami,
160 car assez reperoit o li.
161 Son ventre crut e engroissa ;
162 li rois le sot, grant joie en a
163 de ce qu'ençainte ert la raïne,
164 mes ne sot pas tout le covine.
165 Li vilains dit a son voisin
166 par mal respit en son latin :
167 « tex cuide norrir son enfant
168 ni li partient ne tant ne qant. »
169 Issi fist li rois de cestui,
170 n'iert mie siens, ainz est autrui.
171 A merveille liez en estoit
172 que la roïne enceinte estoit,
173 e tuit si homme e si ami
174 ne sorent pas qu'il fust ainsi.
175 Li termes vint, li filz fu nez
176 e bien norriz e bien gardez,
177 Tydorel le firent nomer
178 en droit baptesme e apeler.
179 Onques des eulz ne someilla,
180 ne ne dormi, totjors veilla ;
181 a grant merveille l'ont tenu
182 tuit si homme qui l'ont veü.
183 Qant en aage fu venuz
184 e il estoit granz e creüz,
185 firent o lui veillier la gent
186 chascune nuit diversement.
187 Fables contoient e respit
188 si con sa mere li ot dit.
189 La suer qui fu aprés lui nee
190 a .I. conte fu mariee.
191 Li chevaliers ques engendra
192 a la roïne repera
193 soventes foiz, car molt l'amot
194 e ele lui, que plus ne pot,
195 tant que furent aparceüz
196 par .I. vassal ques a veüz.
197 Uns chevaliers gisoit plaiez
198 en la vile, forment bleciez,
199 de secors eüst grant mestier,
200 failli li erent si denier.
201 Il s'est esforciez e levez,
202 a la roïne en est alez
203 a li requerre e demander

he came into the garden, and alighting there,
brought her to where he took her;
he fulfilled all his desires,
then took leave of her and departed.
When he had gone out of the orchard,
the girls returned
who earlier had kept at a distance.
And the queen went away,
hiding her adventure very well;
she often talked with her lover,
because he frequently returned to her.
Her belly grew and swelled;
once he knew, the king was overjoyed
that the queen was with child
—but he did not know the whole situation.
To his neighbour, the peasant recited
a malicious maxim, in his dialect:
"A certain person believes he is raising his child,
who does not belong to him at all."
Thus the king celebrated over the one
who was not his in the least, but rather another's.
He was marvellously happy about
the queen's pregnancy,
and all his men and his vassals
did not know how it really was.
The time arrived, the son was born,
and he was well raised and looked after.
They had him named Tydorel,
and called him so in lawful baptism.
Never did he close his eyes in slumber
nor in sleep; he was always awake.
All his men who saw him
regarded him as a great wonder.
When he came of age
and was mature and grown enough,
they had people stay up with him,
a different one every night.
They would narrate tales and proverbs,
just like his mother had told him.
The sister who was born after him
was married to a count.
The knight who had begotten them
returned to the queen
many times, for he loved her dearly,
and she could not have loved him more,
until they were found out
by a soldier who saw them together.
        A knight lay wounded
in the village, grievously hurt;
he was in dire need of help,
lacking even a penny.
Making an effort and getting up,
he went away to the queen
to seek her out and request

204 que du sien li face donner,
205 car ele a costumë avoit,
206 as besoingneus assez donoit ;
207 dras e chevaus, or e argent
208 as besoigneus donnoit sovent.
209 L'uis de la chambre ou ele gist
210 trova overt, dedenz se mist.
211 Lez la roïne vit celui
212 dont il ot puis ire e ennui ;
213 entre ses braz la dame tint,
214 dont s'en ala, puis ne revint.
215 E cil amaladi le jor
216 e empoira de sa dolor,
217 l'endemain a l'eure fina
218 que il les vit e esgarda.
219 Aprés cest fet que je vos di,
220 li rois de Bretaingne feni.
221 De Tydorel firent seignor.
222 Onques n'orent eü meillor,
223 tant preu, tant cortois, tant vaillant,
224 tant large, ne tant despendant,
225 ne miex tenist em pes la terre ;
226 nus ne li osa fere guerre.
227 De puceles ert molt amez
228 e de dames molt desirrez,
229 li sien l'amoient e servoient,
230 e li estrangé le cremoient.
231 .X. anz fu rois poësteïs,
232 si con dïent cil du païs.
233 Qant li dis anz furent passé
234 qu'il ot tenu em poësté,
235 a Nantes ala sejorner.
236 Molt pot cele contree amer
237 por sa mere qui la manoit,
238 e ci tot son conseil estoit.
239 Tant conme il i a sejorné,
240 par les mesons de la cité
241 prenoient hommes chascun jor,
242 einsi conme il venoit en tor,
243 qui o le roi la nuit veillassent,
244 fables deïssent e contassent.
245 .I. samedi oï conter,
246 conmë il vint a l'avesprer,
247 sont a une meson venu
248 l'ome semons au roi meü,
249 car trop avoient demoré,
250 il estoient dedenz entré.
251 Une veve laienz manoit,
252 foible et viele, malade estoit.
253 .I. filz avoit ensemble o li
254 qu'ele ot molt longuement norri.
255 Onques ne volt de lui partir,
256 ne fors de la cité issir.
257 A .I. orfevre l'out baillié,

204 that she have him granted something from her estate,
205 because she had the custom
206 of giving a great deal to the destitute.
207 To those in need she often provided
208 clothing and horses, gold and silver.
209 The door of the chamber where she lay
210 he found open, and entered within.
211 Beside the queen he saw that one
212 who since caused him anguish and anxiety;
213 her lover held the lady in his arms,
214 then went away, never to return.
215 And that day the knight became ill
216 and grew worse from his pain;
217 on the morrow, he died at the very hour
218 he had discovered and set eyes upon them.
219 After this affair that I am telling you about,
220 the king of Brittany died.
221 They made a lord of Tydorel,
222 and never did they have a better,
223 so worthy, so refined, so valiant,
224 so generous, and so lavish in spending.
225 No one held the land in peace so well,
226 and no one dared wage war against him.
227 He was much loved by the maidens,
228 and greatly admired by the married women.
229 His own people loved and served him,
230 and foreigners were in awe of him.
231 For ten years he was a powerful king,
232 just as the people of the country say.
233 When the ten years that he had
234 held power had gone past,
235 he went to stay at Nantes.
236 He had cause to be fond of that region
237 for the sake of his mother, who lived there,
238 and all her advice which was there.
239 As long as he sojourned there,
240 from round the houses of the city,
241 each day they would take men,
242 just as it happened in turn,
243 who would stay up all night with the king,
244 talking and telling tales.
245 One Saturday, I heard tell,
246 as it drew towards evening,
247 they arrived at one particular dwelling
248 and summoned the man to set out to the king;
249 because he kept them waiting too long,
250 the messengers entered the house.
251 There within lived a widow;
252 she was weak and old, and sick.
253 Along with her, she had a son,
254 whom she had kept home for a very long time.
255 He was never willing to leave her
256 or go outside the city.
257 He had been apprenticed to a goldsmith

258 apris l'avoit e ensaignié,
259 assez savoit de son mestier.
260 De ce qu'il pooit gaaingnier
261 pessoit sa mere chascun jor
262 e conreoit a grant honor.
263 Cil le ruevent apareillier
264 d'aler ensemble o eus veillier
265 en la chambre le roi la nuit,
266 si gart qu'il sache aucun deduit.
267 Il lor respont : « Alez avant !
268 Onques n'en soi ne tant ne qant ;
269 je ne sai fable ne chançon
270 ne bien conter une reson. »
271 Li mesage furent irié,
272 le bacheler ont menacié
273 se il n'i veut par bel aler,
274 il l'i feront par mal mener,
275 e si sera en tel leu mis
276 dont a totjors li ert mes pis.
277 Sa mere ot grant poör d'iceus.
278 — Biaus filz, fet ele, alez o eus. »
279 Il li respont : « Lessiez m'ester.
280 Se je ne savoie chanter,
281 en sa prison me getera
282 e .I. des eulz me crevera.
283 — Biaus fiz, fet ele, entent a moi,
284 tu iras veillier o le roi.
285 Qant il te rovera conter,
286 ne fable dire, ne chanter,
287 respon que tu n'en sez noient.
288 S'il se corrouce durement,
289 si li di tant : que n'est pas d'ome
290 qui ne dort, ne qui ne prent some.
291 Par tant le feras tu penser,
292 e si qu'il te lera ester.
293 Va t'en, biau fiz tot asseür,
294 Diex te doint vers lui bon eür. »
295 Qant cil oï l'enseignement,
296 a la cort vint hastivement.
297 Es chambres le roi est entrez,
298 cil sont a lor ostiex alez,
299 celui lesserent o le roi
300 qui l'apela dejoste soi.
301 Qant vesprés fu e anuitié,
302 li chambellenc se sont couchié.
303 Li rois seoit sor .I. haut lit,
304 celui apele, si li dist :
305 — Amis, di moi aucune rien
306 ou j'entendré, si feras bien.
307 — Sire, fet il, onc ne contai,
308 si m'aït Dex, ne ne chantai.
309 Bien a .XV. anz mort fu mon pere,
310 une povre fame est ma mere,
311 a grant angoisse m'a norri,

who had trained and educated him;
he knew a great deal about his craft.
From what he was able to earn
he maintained his mother each day,
and took care that they lived quite respectably.
They ordered him to make ready
to go along with them to stay up
all night in the chamber of the king,
and to see to it that he knew something delightful.
"Get out of here!" he said to them.
"I never knew these things at all;
I know neither fable nor song
and cannot tell a story."
The messengers were furious,
and threatened the young man.
If he did not wish to go there with a good will,
they would have him taken there by force,
and then be put in such a place
where he would be treated even worse.
His mother was terrified of them.
"Dear son," she said, "go with them."
He answered her: "Let me be.
If I do not know how to sing,
he will throw me into his prison,
and put out one of my eyes."
"Dear son," she said, "listen to me.
You will go and stay up with the king.
When he commands you to sing,
and to narrate and tell tales,
answer that you do not know any.
If he becomes violently angry,
then tell him this much: that he who does not sleep
or slumber is not of mankind.
Thus you will cause him to think,
and consequently he will let you be.
Go your way, dear son, completely secure,
and may God give you good fortune with him."
Once he heard the instruction,
hastily he came to the court.
He entered the king's chambers
and the messengers went to their lodgings,
leaving him with the king,
who called him to his side.
When it was evening and night was falling,
the chamberlains went to bed.
The king sat upon a high bed,
called the young man, and said to him:
"Friend, tell me some ditty
that I can listen to, and you will do well."
"Sire," he said, "I never tell stories,
so help me God, nor do I sing anything.
My father died a good fifteen years ago,
and my mother is a poor woman
who raised me in great duress,

312 onques de li ne departi ;
313 petit ai oï e veü,
314 e encor ai mains retenu.
315 Li rois li dist : « Merveilles oi !
316 Il n'est nus hon tant sache poi
317 conme tu ses, si con tu dis,
318 dont es tu molt fol esbahiz.
319 Mes ja si ne m'en gaberas.
320 Qant tu de moi departiras
321 n'avras tu talent de gaber
322 ne de nul autre homme afoler. »
323 Molt le conmence a menacier.
324 ....
325 — Sire, fet il, si con je di,
326 petit ai veü e oï,
327 fors tant que j'ai oï parler
328 e a plusors genz raconter
329 por vérité que n'est pas d'ome
330 qui ne dort ne qui ne prent somme. »
331 Li rois se tut, son chief clina,
332 molt angoisseusement pensa
333 d'ice qu'il onques ne dormi.
334 Bien set que cil avoit oï
335 qu'il n'estoit mie d'ome nez.
336 Dolenz en est e trespensez
337 que toz li mondes reposoit
338 e il par nuit e jor veilloit.
339 Il s'est levez hastivement,
340 soz son chevez s'espee prent,
341 en la chambre sa mere entra,
342 a son lit vint, si l'esveilla.
343 Qant el le vit, si s'est drecie,
344 sor son coute s'est apuïe.
345 — Filz, fet ele, por Deu merci,
346 qu'est ce ? Que querez vos ici ?
347 — Par Deu ! fet il, toute i morrez,
348 ja de mes mains n'eschaperez,
349 si vos ne me dites le voir
350 qui filz je sui, je veil savoir.
351 Cil qui o moi devoit veillier
352 ce dit orainz en reprovier :
353 ce m'est avis, si droit recort,
354 que n'est pas d'ome, qui ne dort.
355 Totes genz dorment e je veil ;
356 or l'ai oï, si m'en merveil.
357 Ele respont : « ce que j'en sai
358 volentiers, biaus fiz, vos dirai.
359 Tu es mes filz, je sui ta mere,
360 li rois ne fu pas vostre pere.
361 Nos fumes ensemble .X. anz,
362 ne peüsmes avoir enfanz.
363 En ceste vile molt sovent
364 sejornoit li rois o sa gent.
365 .I. jor ala em bois chacier

and I have never been away from her.
Little have I heard and seen,
and still less do I remember."
The king said to him: "I am hearing wonders!
There is no man who knows so little
as you know, or so you say,
wherefore you are a most foolish simpleton.
But never again will you mock me thus.
When you depart from me
you will have no inclination to jeer
nor to be insulting towards any other man."
He began to heap threats upon him.
. . . .
"Sire," he said, "as I was saying,
little have I seen and heard,
except that I have heard it said,
and recounted by several people
as true, that he who does not sleep
or slumber is not human."

The king was silent, and bowed his head.
With extreme anguish he thought
about the fact that he never slept.
Well he knew that the young man had heard
that he was not in the least born of man.
He was wretched about it, and vexed
that all the world rested
while he, by night and by day, remained awake.
Hastily he got himself up,
seized his sword from beneath his bedside,
entered his mother's chamber,
came to her bed and awakened her.
When she saw him, she raised herself up,
leaning upon her elbow.
"Son," she said, "for God's sake,
what is it? What are you seeking here?"
"By God," he said, "you will die here and now,
you will never escape from my hands,
if you do not tell me the truth.
Whose son am I? I want to know.
The one who was obliged to stay up with me
said this, a few minutes ago, as a reproach:
it seems to me, if I recall correctly,
that he who does not sleep is not human.
All people sleep and I remain awake;
now I have heard it and I am amazed by it."
She answered: "What I know about it,
willingly, dear son, I will tell you.
You are my son, I am your mother;
the king was not your father.
We were together ten years,
but we were not able to have children.
Frequently, the king used to stay
with his people in this village.
One day he went to the woods to hunt

366 e je m'alai esbanoier
367 en un vergier, por la chalor,
368 sor l'erbe fresche e sor la flor.
369 De mes puceles i menai,
370 ensemble o eles me joai,
371 assez menasmes grant deduit,
372 li plusor menjoient du fruit.
373 Assis moi soz une ente bele,
374 o moi avoit une pucele ;
375 molt durement m'apesanti
376 e la damoisele autresi
377 endormi soi sifetement,
378 ne la poi esveillier noient.
379 Je m'esveillai, si m'esfreai,
380 grant pëor oi, si la lessai.
381 Qant verité dire vos doi,
382 la vint .I. chevalier a moi ;
383 molt estoit biaus a desmesure,
384 par estuide l'ot fet Nature.
385 Nature ot en li asemblé
386 qanque sot fere de biauté,
387 e si estoit molt bien vestuz,
388 e granz e larges e membruz.
389 De druerie me requist,
390 menaça moi, e si me dist
391 se je ne l'amoie d'amor
392 ja mes n'avroie bien nul jor ;
393 il s'en iroit, je remaindroie,
394 ja mes joie ne bien n'avroie,
395 forment en fui espoërie.
396 Molt me requist ma druerie.
397 Tant le vi bel e avenant,
398 e si cortois e si parlant,
399 que je l'amai molt durement
400 e il moi angoisseusement.
401 Demandai li qui il estoit,
402 dit moi qu'il le me mostreroit.
403 Il m'en mena fors du vergié,
404 ou son cheval ot atachié;
405 toutes ses armes i trouva
406 que il avec soi aporta.
407 Armez s'en est molt gentement,
408 molt furent bel si garnement ;
409 delivrement s'estoit armez,
410 puis est sor son cheval montez,
411 par la main destre dont me prist,
412 sor le col du cheval m'asist,
413 o lui alai sifaitement.
414 Sachiez de riens ne vos en ment.
415 Desoz ce bois, en ce grant lai,
416 la ou les genz font lor essai,
417 me porta, si me descendi ;
418 ilec m'asis, si atendi.
419 Ce sachiez bien veraiement,

366 and I went to amuse myself
367 in an orchard, because of the heat,
368 on the fresh grass and the flowers.
369 I took some of my girls there,
370 and along with them, disported myself.
371 We had a great deal of pleasure;
372 most of them ate some fruit.
373 I sat myself under a beautiful grafted tree,
374 and I had a maiden with me.
375 I became extremely weary,
376 and so did the damsel.
377 In this manner, she fell asleep,
378 nor could I wake her at all.
379 I had woken up, and was agitated;
380 I grew very frightened, so I left her.
381 Since I must tell you the truth,
382 there came to me a knight.
383 He was most handsome—beyond measure;
384 Nature had made him with care.
385 She had gathered in him
386 whatever she knew of creating beauty,
387 and moreover he was very well dressed,
388 and tall and broad and robust.
389 He asked me for love;
390 he threatened me and furthermore told me
391 that if I did not love him truly
392 I would never have another day of happiness;
393 he would go away, I would remain.
394 I would never have joy or well-being again:
395 I was exceedingly terrified by this.
396 He persisted in wooing me for my love.
397 In him I saw so much beauty and attractiveness,
398 and he was so courteous and persuasive,
399 that I fell passionately in love with him,
400 as did he, earnestly, with me.
401 I asked him who he was,
402 and he told me he would show me.
403 He led me away out of the orchard
404 to where his horse was tethered.
405 There he found all his armour,
406 which he had brought with him.
407 He re-armed himself in it most handsomely;
408 his equipment was splendid.
409 Having donned his armour quickly,
410 he then mounted upon his charger,
411 from whence he took me by the right hand
412 and placed me on the horse's neck.
413 In this fashion, I went away with him.
414 Know that I am lying to you about none of this.
415 Beneath these woods, to the large lake,
416 there where people undergo its trials,
417 he carried me, and had me dismount;
418 there I sat down, and waited.
419 Know this well and truly:

420 de moi parti isnelement ;
421 a cheval est el lai entrez,
422 el plus parfont, trestoz armez.
423 Quatre loëes demora,
424 a moi revint e reparla,
425 e si me dit que il venoit
426 de son païs qant il voloit.
427 Par illec venoit e aloit
428 sifetement qant li plesoit.
429 N'avoit cure d'ome mener
430 ne au venir ne a l'aler ;
431 il seus ses garnemenz portoit,
432 tot sol venoit, tot sol aloit,
433 n'avoit cure de conpaingnie.
434 Onques, tant con je fui s'amie,
435 ne vi garçon ne escuier
436 qui o lui deüst chevauchier.
437 O moi revint trestot ainsi,
438 e mainte foiz me desfendi
439 por ma vie bien me gardasse
440 que je plus ne li demandasse
441 de son estre ; plus ne l'enquis,
442 car son conmandement bien fis.
443 Bien gardai son conmandement,
444 car plus ne li enquis noient.
445 Longuement, ce dit, m'ameroit
446 deci q'aparceüz seroit.
447 Il savoit bien certainement
448 e bien le me disoit sovent,
449 que il seroit aparceüz
450 e encerchiez e conneüz ;
451 « e si avrez de moi .I. fis
452 qui molt sera preuz e gentis
453 e biaus e genz e avenanz,
454 larges, cortois e despendanz,
455 e preuz a pié e a cheval. »
456 En vos avroit noble vassal,
457 petiz serez, ne gueres granz,
458 mes molt serez preuz e vaillanz,
459 mes ja someil ne vos prendra :
460 « ne nuit ne jor ne dormira.
461 Qant il avroit entendement,
462 chascune nuit diversement
463 meïsse gent o lui veillier
464 por chanter e por fabloier. »
465 Qant tot m'ot dit e enseignié,
466 si m'amena desq'au vergié.
467 Biau fiz, ce est la verité :
468 ce jor fustes vos engendré.
469 Longuement repera a moi,
470 plus de .XX. anz, si con je croi,
471 tant c'uns chevaliers l'aparçut,
472 qui de male mort en morut.
473 Il s'en ala, puis ne revint

420 he immediately departed from me,
421 and entered the lake on horseback,
422 completely armed, into the deepest part.
423 He remained there long enough to travel four leagues,
424 then he returned to me and spoke again,
425 and consequently told me that he came
426 from his country whenever he wished.
427 Through that place he would come and go,
428 in this way, when he pleased.
429 He did not concern himself with taking along a man,
430 neither in coming nor in going;
431 he alone carried his equipment.
432 All unattended he would come, all unattended go;
433 he had no desire for company.
434 Never, for as long as I was his sweetheart,
435 did I see any boy or squire
436 who was obliged to ride with him.
437 With me he returned, as we had come,
438 and many times forbade me,
439 upon my life, to take good care
440 that I ask him no more
441 about himself; that I no longer question him,
442 and that I carry out his command perfectly.
443 I kept his command very well,
444 because no more did I ask him anything.
445 He would love me, he said, for a long time,
446 until he was found out.
447 He knew for certain
448 and would often tell me
449 that he would be discovered
450 and searched for and made known;
451 'and moreover you will have a son by me,
452 who will be most worthy and excellent,
453 and handsome and gracious and attractive,
454 generous, refined and openhanded,
455 and brave on foot as well as on horseback.'
456 In you, he would have a noble vassal;
457 you would be small, hardly large,
458 but you would be very gallant and valiant.
459 Yet never would you slumber:
460 'neither night nor day will he sleep.
461 When he has reached the age of reason,
462 every night place a different person
463 to stay up with him,
464 to sing and to relate stories.'
465 When he had pointed out all this to me,
466 then he led me up to the orchard.
467 Dear son, this is the truth:
468 that day you were begotten.
469 For a long time he would return to me,
470 for more than twenty years, I believe,
471 until he was seen by a certain knight,
472 who died an evil death because of it.
473 He went away, never to return,

474 ne je ne sai qex voies tint. »
475 Qant Tydorel a tot oï,
476 de sa mere se departi ;
477 en ses chambres est reperiez,
478 ses chambellans a esveilliez,
479 ses armes rova aporter
480 e son bon cheval amener.
481 Cil ont fet son conmandement,
482 e il s'arma delivrement.
483 Sitost conme il se fu armez,
484 sor son cheval estoit montez.
485 Poignant en est au lai venuz,
486 el plus parfont s'est enz feruz ;
487 illec remest, en tel maniere,
488 que puis ne retorna ariere.
489 Cest conte tienent a verai
490 li Breton qui firent le lai.

474 and I do not know what road he followed."
475 Once Tydorel had heard everything,
476 he departed from his mother
477 and returned to his rooms.
478 He awoke his chamberlains,
479 and directed them to bring his armour
480 and to lead forth his good horse.
481 They carried out his orders,
482 and he quickly armed himself.
483 As soon as he was in his armour,
484 he mounted his steed.
485 Pricking his spurs, he arrived at the lake,
486 and rushed headlong into the deepest part.
487 There he remained, in fact,
488 so that he never since returned.
489 This tale is regarded as true
490 by the Bretons who made the lay.

LINE NOTES TO "TYDOREL"

Title	There is a "Tidorel" in the Shrewsbury list of lays, identified as "Le Lai de Tydorel" (Brereton 41, 43). In the Old Norse manuscript, the title of the lay is spelled the same way, "Tidorel."
13-14	Tobin: "Il n'était jaloux d'elle, et elle ne le méritait jamais (qu'il fût jaloux)" (224).
25	See note to line 369.
26	Tobin's translation of this line in the Old Norse manuscript reads : "elle joua avec elles." The fact that the complementary line 370 in the Old French text reads *ensemble o eles me joai* seems to Tobin to argue that the verb in line 26 should be *joer* or "play" rather than *sejorner* or "stay": "la bonne leçon est probablement celle de N. Le scribe aurait pu se tromper de mot en pensant au vers 19. Les deux mots se ressemblent" (224). Nevertheless, my translation follows the Old French text as it is.
45	In her glossary, Tobin defines the word *raineborc* as "une étoffe qui vient de Ratisbonne" (393). In Chrétien's *Erec*, we find a reference to silk that had been made in Constantinople, which prompted Kibler to note: "Exotic locations were undoubtedly prized as sources of fashionable materials" (*Romances* 505).
57	Tobin thinks the Old Norse manuscript is more logical, since it is the knight who greets the lady. She suggests two readings : "il l'a remerciée de ses salutations" or "Il la remercie . . ." (224). She further notes that there are two other possible readings, but that they involve too abrupt a change.
71	The unusual spelling of *l'aama* is reproduced from Tobin's text.
82	Tobin: "'l'arbre du cheval'; c'est-à-dire, 'l'arbre où il l'avait attaché'" (224).
93	"Le lac près de Nantes pourrait être le lac de Grand-Lieu; c'est le seul lac important dans la région" (Tobin 74).
96	Literally, "had only to know the thought in his heart."
103	"LEAGUE (OF *lieue*, *liue*), a measure of distance varying from about two and a half to four and a half miles, but usually reckoned to be about three miles. As a measure of time in the romances, it refers to the amount of time needed to travel that distance" (Kibler *Romances* 503). I trust my translation conveys the sense of *loëes*, which is "league" as a measure of time.
114	In her index of proper names, Tobin identifies the hero as "Tydorel, roi de Nantes" (378). She also notes some variants of the name: "Tydorel paraît sous la forme Tydoriaus ou Tydorians dans la *Continuation de Perceval* de Gerbert de Montreuil et le nom est probablement breton" (74). In his book, *An Index of Proper Names in French Arthurian Verse Romances 1150-1300*, G. D. West has this entry under Tydorïans, var. Tydoriaus: "A knight belonging to the party of le Roi des Cent Chevaliers at Marc's tournament at Lancïen" (156).
118	Tobin: "et jamais personne ne lui fera guerre" (225).

122 "L'homme qui ne dort pas est un motif qui fait partie des légendes universelles. On le retrouve aux Indes, où c'est un signe des dieux, dans les légendes russes, aussi bien que dans la tradition celtique" (Tobin 61).

131-32 Tobin says these lines are difficult to explain: ""Les gens ne pourraient le supporter, que quelqu'un dût en mourir (s'il ne faisait pas la volonté du roi)" (225). My translation reflects the ambiguity of the source text.

143 This follows Greimas's first definition of vaillant as "de grande valeur; doué de grandes qualités" (609).

145-46 Here miex can be defined as "more" or "longer," as well as "better." I agree with Paris, who understands these lines to mean that there is an increase in their measure of sleep: "leur sommeil plus grand que celui des hommes ordinaires" (66n). The quality of a person's sleep is a purely subjective experience, while the length of time a person sleeps is easily noticed by others. While saying they sleep better makes little sense, saying they sleep longer makes excellent story sense. Such extreme qualitative reversals are typical of what we know of fairy tales. In keeping with the theme of aberrant patterns of sleep, the fact that the fairy-knight's son does not sleep at all is nicely balanced by saying that his daughter's sons sleep far too much.

147-48 "Les noms Alain et Conain étaient assez fréquents en Bretagne, mais il est probablement question des noms de comtes de Bretagne qui ont existé" (Tobin 74). Paris offers two possible identities for Count Alan and his son Conan: Alain III (1008-1040) and his son Conan II (1040-1066), or Alain Fergent (1084-1113) and Conan le Gros (1113-1148) (66). Along with Paris (66), Tobin believes that this line of descent is contrived: "La prédiction de la naissance d'un fils dans Tydorel (vv. 126-128), ressemble à celle de Doon (vv. 177-178), de Yonec (vv. 325-337) et de Sir Gowther, mais dans Tydorel la prédiction de la naissance d'une fille dont descendra la lignée des comtes de Bretagne, Alain et Conain (vv. 123-148), est une addition indépendante de la part de l'auteur, peut-être pour établir une lignée dynastique honorable" (51-52).

149 Although Greimas defines dire son talent as "dire son avis" (577), the knight gives the lady more than mere opinion or advice. Therefore the word "mind" is used instead, since it can include prophecy as well as instruction.

160 "On peut traduire 'elle parlait souvent à son ami, car elle retournait souvent chez lui (dans le verger?)', ou bien, 'car il séjournait (retournait) souvent chez elle.' Ce dernier nous semble plus logique" (Tobin 225). Lines 209 to 214, where the wounded knight discovers the lovers in the queen's chamber, also supports Tobin's preferred reading of line 160.

165 Tobin refers to a collection of popular wisdom entitled Proverbes au Vilain (401n5), which Micha claims existed in the thirteenth century (161n).

167-68 Tobin includes these two lines in her list of "Proverbes et dictons" (401). Kibler notes that there are many popular old French proverbs in the romances of Chrétien de Troyes (506).

179 In this context, the word "slumber" means to doze or take a nap.

191 In the Old French text, ques is an enclitic for "qui les" (Tobin 225).

225 Again we are confronted with how to interpret the word miex. Because it is difficult to determine whether Tydorel held the land in peace better (that is, more effectively) or longer, the words "so well" are used here to include both possibilities.

238 Tobin understands this line to read: "'il pouvait bien aimer ce pays, à cause de sa mère qui y habitait et parce que (por) tout son conseil s'y trouvait' (pour tout son c. qui s'y t.)" (225). My translation follows Tobin here.

248 Tobin says this line is difficult to explain: "'ils (ont) meü l'homme convoqué au roi', c'est-à-dire: 'ils sont venus à une maison pour chercher l'h[omme]" (225).

249 Literally, "because they delayed (or tarried or waited) too long." My translation of this line offers a logical explanation for their waiting, and also explains why the messengers then enter the house.

250 The subject "messengers" is taken from line 271.

329-30 Tobin includes "n'est pas d'ome / qui ne dort ne qui ne prent somme" in her "Proverbes et dictons" (401). According to her, this saying appears nowhere else: "Le reproche 'qui ne dort pas n'est pas d'homme' est un proverbe qui, selon G. Paris se rencontrait assez souvent au moyen âge, mais il ne paraît pas dans les autres œuvres de l'époque" (61).

340 Here chevez may refer to a bed-head, or a bedside chest, table or book. I have left the possibilites as open as possible.

353 Tobin reminds us that si is often used for se (225).

369 Although she does not change the text, Tobin suggests that de mes should be dames (225). The previous corresponding line, 25, seems to argue in favour of her suggestion.

370 See note to line 26.

427-28 Tobin suggests that these two lines may be an addition by the copyist, since they add nothing to the meaning of the passage (225).

443-44 These two lines, Tobin points out, seem to be a repetition of the two preceding lines (226).

451 Tobin has inserted quotation marks around this speech, since the queen is quoting the exact words of the knight (226).

460 Tobin says that the mixture of direct and indirect style here is curious, and that this may be an addition or repetition on the part of the scribe (226).

LE LAY DE TYOLET

C'est le lay de Tyoulet.

1 Jadis au tens q'Artur regna,
2 que il Bretaingne governa
3 que Engleterre ert apelee,
4 dont n'estoit mie si puplee
5 conme ele or e, ce m'est a vis ;
6 mes Artur, qui ert de grant pris,
7 avoit o lui tex chevaliers
8 qui molt erent hardiz e fiers.
9 Encor en i a il assez
10 qui molt sont preuz e alosez,
11 mes ne sont pas de la maniere
12 qu'il estoient du tens ariere,
13 que li chevalier plus poissant,
14 li miedre, li plus despendant,
15 soloient molt par nuit errer,
16 aventures querre e trover,
17 e par jor ensement erroient,
18 que il escuier nen avoient,
19 si erroient si toutejor.
20 Ne trouvassent meson ne tor
21 ou .II. ou .III. par aventure,
22 e ensement par nuit oscure
23 aventures beles trovoient
24 qu'il disoient e racontoient.
25 A la cort erent racontees,
26 si conme eles erent trovees.
27 Li preude clerc qui donc estoient
28 totes escrire les fesoient ;
29 mises estoient en latin
30 e en escrit em parchemin,
31 por ce qu'encor tel tens seroit
32 que l'en volentiers les orroit.
33 Or sont dites e racontees,
34 de latin en romanz trovees ;
35 Bretons en firent lais plusors,
36 si con dïent nos ancessors.
37 .I. en firent que vos dirai,
38 selonc le conte que je sai
39 du vallet bel e engingnos,

THE LAY OF TYOLET

This is the lay of Tyolet.

Long ago, in the time of Arthur's reign,
when he governed Britain,
which is now called England,
it was not at all as populated
as it is now, it seems to me;
but Arthur, who was of great renown,
had certain knights with him
who were very brave and strong.
There are still plenty of them
who are noble and highly praised,
but they are not the same
as they were back in that time,
when the most powerful knights,
the best, the most generous,
were accustomed to travel by night,
to seek and discover adventures,
and likewise to travel by day,
without any squires,
and they always proceeded thus.
They would find no house or tower
or two or three, by chance,
and so by the dark of night
they encountered splendid adventures
which they later used to recount.
They were narrated at court
just the way they happened.
The learned clerks of the time
had them all written down;
they were put into Latin
and written on parchment;
because the time would come again
when we would be eager to hear them.
Now they are related
in the vernacular, composed from Latin.
The Bretons made several lays about them,
as our ancestors tell us.
I will tell you one of these,
according to the tale that I know
of a young man, handsome and clever,

hardi e fier e coragos.
Tyolet estoit apelez,
de bestes prendre sot assez
que par son sisflé les prenoit,
totes les bestes qu'il voloit.
Une fee ce li ora
e a sifler li enseigna ;
Dex onc nule beste ne fist
qu'il a son siflé ne preïst.
    Une dame sa mere estoit
qui en .I. bois adés manoit,
.I. chevalier ot a seignor
qui mest ilec e nuit e jor ;
tot seul en la forest manoit,
de dis liues meson n'avoit.
Mort est, bien ot passé .XV. anz,
e Tyolet fu biaus e granz,
mes onques chevalier armé
n'ot veü en tot son aé,
ne autres genz gueres sovent
n'ot il pas veü ensement.
El bois o sa mere manoit,
onques jor fors issu n'avoit,
en la forez ot sejorné,
car sa mere l'ot molt amé.
Dont i ala qant li plesoit,
nul autre mestier ne faisoit.
Qant les bestes sifler l'ooient,
tot erramment a li venoient ;
de ceus que il voloit, tuoit
e a sa mere les portoit.
De ce vivoit lui e sa mere,
e il n'avoit ne suer ne frere ;
la dame molt vaillanz estoit,
e leaument se contenoit.
A son filz .I. jor demanda
bonement, car forment l'ama,
el bois alast, .I. cerf preïst,
e il son conmandement fist.
El bois hastivement ala
si con sa mere conmanda.
Desq'a tierce a el bois alé,
beste ne cerf n'i a trouvé.
A soi molt corrouciez estoit
de ce que beste ne trouvoit ;
droit vers meson s'en volt aler,
qant soz .I. arbre vit ester
.I. cerf qui ert e grant e gras,
e il sifla eneslepas.
Li cers l'oï, si regarda,
ne l'atendi, ainz s'en ala ;
le petit pas du bois issi,
e Tyolet tant le sevi
q'a une eve l'a droit mené ;

40 brave and noble and ambitious.
41 He was called Tyolet;
42 he was very adept at hunting game
43 which he trapped by his whistling,
44 all the animals that he wanted.
45 He beseeched a fairy for this,
46 and she taught him to whistle.
47 God never made a beast
48 that he could not catch by whistling.
49 His mother was a noblewoman,
50 who resided at the time in a wood.
51 She had had a knight for a husband
52 who lived there night and day;
53 he dwelt in the forest all alone,
54 there was not another house for ten leagues.
55 He had been dead a good fifteen years,
56 and Tyolet was handsome and tall,
57 but an armed knight
58 he had never seen in all his life;
59 by the same token, he hardly ever saw
60 other people at all.
61 He resided in the woods with his mother,
62 he had never gone out of them
63 but had stayed in the forest,
64 because his mother was very protective of him.
65 Therefore he went there when he pleased,
66 having no other occupation.
67 When the beasts heard him whistle,
68 at once they would all come to him;
69 those that he wanted, he killed
70 and carried them to his mother.
71 He and his mother sustained themselves on this;
72 he had neither sister nor brother.
73 The lady was very valiant
74 and conducted herself honorably.
75 One day she asked her son
76 kindly, because she loved him dearly,
77 to go to the woods and take a stag,
78 and he carried out her orders.
79 Hastily he went to the forest,
80 just as his mother had requested.
81 He was in the woods until mid-morning
82 but found no stag nor any animal.
83 He was very angry with himself
84 because he had not come across any game;
85 he was on the point of going straight back home
86 when he saw, standing under a tree,
87 a large stag in prime condition,
88 and immediately he whistled.
89 The stag listened and looked at him,
90 nor did it wait for him, but went away.
91 At a walking pace it went out of the woods,
92 and Tyolet followed it so far
93 that it led him directly to a stream,

94 le cerf s'en est outre passé.
95 L'eve estoit grant e ravineuse
96 e lee e longue e perilleuse.
97 Li cers outre l'eve passa,
98 e Tyolet se regarda
99 tries soi, si vit venir errant
100 .I. chevrel cras e lonc e grant.
101 Arestut soi e si sifla,
102 e li chevreus vers lui ala ;
103 sa main tendi, illec l'ocist,
104 son costel tret, el cors li mist.
105 Endementres qu'il l'escorcha,
106 e li cers se tranfigura
107 qui outre l'eve s'estoit mis,
108 ....
109 e .I. chevalier resembloit
110 tot armé sor l'eve s'estoit,
111 sor .I. cheval detries comé,
112 s'estoit com chevalier armé.
113 Le vallet l'a aparceü,
114 onques mes tel n'avoit veü ;
115 a merveilles l'a esgardé
116 e longuement l'a avisé ;
117 de tel chose se merveilloit
118 car onques mes veü n'avoit.
119 Ententivement l'avisa ;
120 le chevalier l'aresonna,
121 a lui parla premierement,
122 molt bel e amïablement ;
123 demande li qui il estoit,
124 q'aloit querant, quel non avoit.
125 E Tyolet li respondi,
126 qui molt estoit preuz e hardi,
127 filz a la veve dame estoit
128 qui en la grant forez manoit,
129 — e Tyolet m'apele l'on,
130 cil qui nomer veulent mon non.
131 Or me dites, se vos savez,
132 qui vos estes, quel non avez. »
133 E cil li respondi errant
134 qui seur la rive fu estant,
135 que chevalier ert apelé.
136 E Tyolet a demandé
137 quel beste chevalier estoit,
138 ou conversoit e dont venoit.
139 — Par foi, fet il, jel te dirai,
140 que ja mot ne t'en mentirai.
141 C'est une beste molt cremue,
142 autres bestes prent e menjue,
143 el bois converse molt souvent,
144 e a plainne terre ensement.
145 — Par foi, fet il, merveilles oi.
146 Car onques, puis que aler soi
147 e que par bois pris a aler,

which the stag proceeded to cross.
The stream was large and rapid,
and wide and long and perilous.
The stag crossed the water to the farther side,
and Tyolet looked around
behind him and saw, coming quickly,
a roe-buck, fat and large and sleek.
He stopped and whistled,
and the roe-buck went towards him;
he stretched out his hand, drew out his knife,
drove it into its body, and killed it on the spot.
While he was skinning the buck,
the stag that had crossed the water
transformed itself
. . . .
and taking on the appearance of a knight
in full armour, it stood near the water
upon a horse whose long mane flowed behind.
The young man became aware of it,
standing there as an armed knight.
Never before had he seen the like;
he looked at it in astonishment
and gazed upon it a long time;
he was amazed by such a creature
because he had never seen one before.
Looking at him earnestly
and speaking to him first,
the knight addressed him
very graciously and in a friendly way,
asking him who he was,
what he was seeking, what his name was.
And Tyolet answered him,
being very brave and bold,
that he was the son of the widowed lady
who dwelt in the great forest,
"—and I am called Tyolet
by those who wish to mention my name.
Now tell me, if you know,
who you are, what your name is."
And the other, standing on the bank of the stream,
instantly answered him
that he was called a knight.
And Tyolet asked him
what beast a knight was,
where he lived, and from whence he came.
"Certainly," he said, "I will tell you
without a word of a lie.
It is a beast greatly feared,
that seizes and devours other animals,
most often it frequents the woods,
as well as the open country."
"Surely," said Tyolet, "I am hearing wonders!
Because ever since I knew how to walk
and began to go to the woods

148 ainz tel beste ne poi trover.
149 Si connois je ors e lions,
150 e totes autres venoisons ;
151 n'a beste el bois que ne connoisse,
152 e que ne preigne sanz angoisse,
153 ne mes vos que ne connois mie.
154 Molt resemblez beste hardie.
155 Or me dites, chevalier beste,
156 que est ice sor vostre teste ?
157 E qu'est ice q'au col vos pent ?
158 Roge est e si reluist forment.
159 — Par foi, fet il, jel te dirai,
160 que ja de mot n'en mentirai.
161 C'est une coiffe, hiaume a non,
162 si est d'acier tout environ,
163 e cest mantel q'ai afublé,
164 c'est .I. escu a or bendé.
165 — E qu'est ice q'avez vestuz,
166 qui si est pertuisiez menuz ?
167 — Une cote est, de fer ovree ;
168 hauberc est par non apelee.
169 — E qu'est ice q'avez chaucié ?
170 Dites le moi par amistié.
171 — Chauces de fer sont apelees ;
172 bien sont fetes e bien ovrees.
173 — E ce que est que ceint avez ?
174 Dites le moi se vos volez.
175 — Espee a non, molt par est bele,
176 trenchant e dure la lemele.
177 — Ice lonc fust que vos portez ?
178 Dites le moi, ne me celez.
179 — Veus le savoir ? — Oïl, par foi.
180 — Une lance que port o moi.
181 Or t'en ai dit la verité
182 de qanque tu m'as demandé.
183 — Sire, fet il, vostre merci.
184 Car pleüst Dieu qui ne menti,
185 que j'eüsse tiex garnemenz
186 con vos avez, si biaus, si genz,
187 tel cote eüsse, e tel mantel
188 con vos avez, e tel chapel.
189 Or me dites, chevalier beste,
190 por Deu, e por la seue feste,
191 se il est auques de tiex bestes
192 ne de si beles con vos estes.
193 — Oïl, fet il, veraiement,
194 ja, t'en mosterré plus de cent. »
195 Ne demora que un petit,
196 si conme li contes nos dit,
197 que .II. cenz chevaliers armez
198 erroient tres par mi uns prez,
199 qui de la cort au roi venoient ;
200 son conmandement fet avoient.
201 Une fort meson orent prise

I have never met with such a beast.
I myself am familiar with the bears and lions
and all the other wild animals;
there is no beast in the woods that I do not know
and that I cannot catch without fear,
but I do not know you at all.
You appear to be a brave creature.
Now tell me, beast-knight,
what is that on your head?
And what is that hanging from your neck,
so red, and shining so brightly?"
"Truly," he said, "I will tell you,
with no word of a lie.
This is a coif, a helmet by name,
and is completely made of steel,
and this is a mantle that I have wrapped about me;
this is a shield, banded with gold."
"And what is it that you are dressed in,
pierced all over with tiny holes?"
"It is a tunic, fashioned of iron;
it is called by the name hauberk."
"And what is it that you have on for leggings?
Tell me, as you are my friend."
"They are called iron greaves,
well made and handsomely wrought."
"And what is it that you have belted on?
Tell me, if you will."
"It is called a sword, and it is exceedingly beautiful;
the blade is sharp and hard."
"This long stick that you are carrying?
Tell, me, hide nothing from me."
"You wish to know?" "Yes, certainly."
"A lance that I carry with me.
Now I have told you the truth
about everything you have asked me."
"Sir," he said, "many thanks.
Now may it please God, who never lies,
that I may have such equipment
as you have, as beautiful, as fine,
that I may have such a tunic, and such a mantle
as you have, and such a hat.
Now tell me, beast-knight,
by God and by his feast,
if there are any other such beasts
as handsome as you are."
"Yes," he said, "truly;
indeed, I will show you more than a hundred."
There was only a little delay,
just as the tale tells us,
when two hundred armoured knights
who came from the king's court
came riding through the middle of a meadow,
having carried out his orders.
They had captured a fortified manor,

202 e en feu e en charbon mise,
203 si s'en repairent tuit armé,
204 en .III. eschieles bien serré.
205 Chevalier beste dont parla
206 a Tyolet, e conmanda
207 c'un seul petit avant alast,
208 outre la riviere gardast.
209 Cil a fet son conmandement,
210 outre regarde isnelement,
211 si voit errer les chevaliers
212 trestot armez sor les destriers.
213 — Par foi, fet il, or voi les bestes
214 qui totes ont coiffes es testes.
215 Onques mes tex bestes ne vi,
216 ne tiex coiffes con je voi ci.
217 Car pleüst or Dieu a sa feste
218 que je fusse chevalier beste ! »
219 Cil ra donques a lui parlé
220 qui sor la rive estoit armé :
221 — Seroies tu preuz e hardi ?
222 — Oïl, par foi, le vos afi.
223 Si li a dit : « Or t'en iras,
224 e qant ta mere reverras
225 e ele parlera a toi,
226 ele dira : « Biaus filz, di moi
227 de quoi tu penses, e que as ? »
228 E tu li diz eneslepas
229 que tu as assez a penser,
230 que tu vorroies resembler
231 chevalier beste que veïs,
232 e por ce eres tu pensis.
233 E ele te dira briement
234 que ce li poise molt forment
235 que tu as tel beste veüe,
236 que autre engingne e autre tue.
237 E tu li dis que par ta foi,
238 que male joie avra de toi
239 si tu ne puez estre tel beste,
240 e tel coiffe avoir en ta teste ;
241 e des ce qu'ele ce orra,
242 isnelement t'aportera
243 toute autretele vesteüre,
244 cote e mantel, coiffe e ceinture,
245 e chauces e lonc fust plané,
246 tex con tu as ci esgardé. »
247 Atant Tyolet s'en depart,
248 qu'en meson soit molt li est tart.
249 Puis a a sa mere donné
250 le chevrel qu'il ot aporté,
251 e s'aventure li conta
252 tot ainsi conme il la trova.
253 Sa mere li respont briement
254 que ce li poise molt forment
255 — que tu as tel beste veüe

202 set it on fire, and reduced it to ashes;
203 they were coming back in full armour,
204 in three battalions, in close formation.
205 Right away, the beast-knight spoke
206 to Tyolet, and ordered him
207 to come forward just a little
208 and keep watch beyond the stream.
209 He carried out his command
210 and at once looking farther on,
211 saw the knights travelling,
212 completely armoured, upon their war-horses.
213 "Faith," he said, "now I see the beasts
214 who all have coifs on their heads.
215 But never have I seen such beasts,
216 nor such coifs as I see here.
217 Now may it please God at his feast
218 that I be a beast-knight!"
219 The other who stood armed on the bank
220 then spoke to Tyolet once more:
221 "Will you be noble and brave?"
222 "Yes, I swear it."
223 So he said: "Now go your way,
224 and when you see your mother again
225 and she speaks to you,
226 she will say: 'Dear son, tell me
227 what you are thinking, and what ails you?'
228 And immediately you will say
229 that you have a great deal to think about,
230 that you wish to look like
231 a beast-knight that you saw,
232 and this is why you are pensive.
233 And she will say in a word
234 that it grieves her intensely
235 that you have seen such a beast
236 that deceives and kills others.
237 And you tell her that, rest assured,
238 she will have little joy of you
239 if you cannot be such a beast,
240 and have such a coif on your head.
241 As soon as she hears this,
242 straight away she will bring you
243 all the same kind of clothing,
244 tunic and mantle, coif and belt,
245 and leggings and a long polished stick,
246 such as you have looked upon here."
247 At this, Tyolet departed,
248 very eager to be back home.
249 After that, he gave his mother
250 the roe-buck he had brought,
251 and told her his adventure
252 just as it happened.
253 His mother shortly answered him
254 that it deeply distressed her
255 "that you have seen such a beast

256 qui mainte autre prent e manjue.
257 — Par foi, fet il, or est ainsi :
258 si je tel beste con je vi
259 ne puis estre, bien sai e voi
260 que male joie avrez de moi. »
261 Mes sa mere, qant ce oï,
262 isnelement li respondi ;
263 totes les armes que ele a
264 isnelement li aporta,
265 qui son seignor orent esté :
266 molt en a bien son filz armé.
267 E qant el cheval fu monté,
268 chevalier beste a bien semblé.
269 — Sez or, biaus filz, que tu feras ?
270 Tot droit au roi Artur iras,
271 e de ce te dirai la somme :
272 ne t'aconpaingnes a nul homme
273 ne a fame ne donoier
274 qui commune soit de mestier. »
275 Atant s'en est de li torné,
276 el l'a baisié e acolé.
277 Tant a erré par ses jornees
278 que monz que terres que valees,
279 q'a la cort le roi est venu,
280 qui cortois rois e vaillanz fu.
281 Li rois a son mengier seoit,
282 servir richement se fesoit,
283 e Tyolet est enz entrez
284 si conme il vint trestot armez.
285 A cheval vint devant le dois
286 la ou seoit Artur le rois.
287 Onques .I. mot ne li sonna,
288 ne noient ne l'aresonna.
289 — Amis, fet li rois, descendez,
290 e avec nos mengier venez,
291 si me dites que vos querez,
292 qui vos estes, quel non avez.
293 — Par foi, fet il, jel vos dirai,
294 que ja ançois ne mengerai.
295 Rois, j'ai a non chevalier beste,
296 a mainte en ai trenchié la teste,
297 e Tyolet m'apele l'on.
298 Molt sai bien prendre venoison.
299 Filz sui, biau sire, s'il vos plest,
300 a la veve de la forest ;
301 a vos m'envoie certement
302 tot por aprendre afetement.
303 Sens voil aprendre e cortoisie,
304 savoir voil de chevalerie,
305 a tornoier e a joster,
306 a despendrë, e a donner.
307 Car ainz ne fu ja cort de roi,
308 ne jamés n'iert si con je croi,
309 ou tant ait bien n'afetement,

that seizes and eats many others."
"Now assuredly," he said, "it is this way:
if such a beast as I have seen
I cannot be, well I know and see
that you will have little joy from me."
But his mother, when she heard him,
quickly responded to this:
all the armour that she had
she brought him right away;
it had been her husband's, and
much of it armed her son quite well.
And when he was mounted on the horse,
he certainly resembled a beast-knight.
"Now, dear son, do you know what you will do?
You will go directly to King Arthur,
and I will tell you the whole matter:
do not accompany any man
nor dally with any woman
who is of the common sort."
She kissed and hugged him,
then he departed from her.
He travelled along for days,
by mountains and plains and valleys,
until he came to the court of the king,
who was a courteous and worthy ruler.
The king was sitting at his meal,
which was sumptuously served,
when Tyolet entered,
just as he was, completely armoured.
On horseback he came before the dais,
there where Arthur the king sat.
Never a word did he utter,
nor did he address him at all.
"Friend," said the king, "dismount,
and come and dine with us,
and tell me what you are seeking,
who you are, and what name you go by."
"Certainly," he said, "I will tell you;
indeed, I will not eat before I do.
King, I go by the name of beast-knight,
I have cut off the heads of many of them,
and I am called Tyolet.
I am skilled at catching wild game.
I am the son, good sir, if you will,
of the widow of the forest;
with confidence she sent me to you
to become completely accomplished.
I wish to learn prudence and courtesy;
I want to know about chivalry,
to tourney and to joust,
to spend money and give gifts.
For never before has there been a king's court,
nor will there ever be, so I believe,
where there is so much goodness and propriety,

cortoisie, n'ensaingnement.
Or, vos ai dit ce que j'ai quis,
rois, or me dites vostre avis.
Li rois li dit : « Dan chevalier,
je vos retien, venez mengier.
— Sire, fet il, vostre merci. »
Tyolet donques descendi,
de ses armes s'est desarmé,
si s'est vestu e afublé
de cote e de mantel legier,
ses mains leve, si va mengier.
Atant es vos une pucele,
une orgueilleuse damoisele.
De sa biauté ne voil parler.
....
Onques Dido, ce m'est a vis,
ne Elainne n'ot si cler vis.
Fille au roi de Logres estoit,
sor .I. blanc palefroi seoit,
.I. blanc brachet tries soi portoit ;
une sonnete d'or avoit
pendue au col du blanc brachet.
Molt ot le poil deugié e net.
Tot a cheval en est venue
devant le roi, si le salue.
— Rois Artur, sire, Dex te saut,
le tot poissant qui maint en haut.
— Bele amie, celui vos gart
qui les bons retient a sa part.
— Sire, je sui une meschine,
fille de roi e de roïne,
e de Logres est rois mon pere,
n'ont plus enfanz, li ne ma mere.
E si vos mandent par amor,
conmë a roi de grant valor,
s'il i a de vos chevaliers
nul qui tant soit hardiz ne fiers,
qui le blanc pié du cerf tranchast.
Biau sire, celui me donnast ;
icelui a seignor prendroie,
de nul autre cure n'avroie.
Ja nus hon n'avra m'amistié,
s'il ne me donne le blanc pié
du cerf qui est e bel e grant,
e qui tant a le poil luisant
por poi qu'il ne semble doré ;
de .VII. lïons est bien gardé.
— Par foi, fet il rois, vos creant
que iltel soit le covenant
que cil a fame vos avra
qui le pié du cerf vos donra.
— E je, dan rois, si le creant
que iltel soit le covenant. »
Tel covenant ont afermé

courtliness and refinement.
Since I have told you what I seek,
king, now tell me your advice."
The king said to him: "Sir knight,
I will retain you; come and eat."
"Lord," said he, "many thanks."
Then Tyolet dismounted,
and took off his armour;
he dressed himself in a tunic
and wrapped on a light mantle,
washed his hands, and went to dine.
At that moment, there came a girl,
a haughty damsel.
I do not wish to speak of her beauty.
. . . .
Never, in my opinion, did Dido
or Helen have such a clear visage.
She was the daughter of the king of Logres;
she was seated upon a white palfrey,
and carried a white hound behind her.
There was a small golden bell
suspended from the dog's white neck.
His hair was very clean and fine.
On horseback she came
before the king, and greeted him.
        "King Arthur, sir, God save you,
the Almighty who dwells on high."
"Fair friend, may he protect you
who keeps the virtuous at his side."
"Lord, I am a maiden,
daughter of a king and queen,
and my father is king of Logres;
neither he nor my mother have any other children.
And so they ask you in faith and honesty,
as a king of great worth,
if, among your knights, there is
any bold and fierce enough
to sever off the white foot of a stag.
Fair sir, may he give it to me;
I would take that one for a husband,
I would not concern myself with any other.
Indeed, no man shall have my love
if he does not give me the white foot
of the stag who is so great and beautiful,
and whose hair shines so much
he seems almost gilded;
he is closely guarded by seven lions."
"By my faith," said the king, "I promise you
that such shall be the agreement:
that he who gives you the stag's foot
shall have you for a wife."
"And I, sir king, so promise
that such shall be the agreement."
Such a covenant they swore

364 e entr'eus .II. bien devisé.
365 En la sale n'ot chevalier
366 qui de rien feïst a prisier,
367 qui ne deïst que il iroit
368 quere le cerf, s'il le savoit.
369 — Cest brachet, dist el, vos menra
370 la ou le cerf converse e va. »
371 Lodoër molt le covoita,
372 le cerf querre premiers ala.
373 Au roi Artu l'a demandé
374 e il ne li a pas veé.
375 Le brachet prent, si est montez,
376 le pié du cerf est querre alez.
377 Le brachet qui o lui ala,
378 droit a une eve le mena,
379 qui molt estoit e grant e lee
380 e noire e hisdeuse e enflee,
381 qatre .C. toises ot de lé
382 e bien .C. de parfondee.
383 E le brachet en l'eve entra ;
384 selonc son sens tres bien cuida
385 que Lodoër enz se meïst,
386 mais de tot ce noient ne fist.
387 Il dit que il n'i enterra,
388 car de morir nul talent n'a ;
389 a soi redit a chief de pose :
390 « qui soi nen a, n'a nule chose.
391 Bon chastel garde, ce m'est vis,
392 qui garde qu'il ne soit maumis. »
393 Dont s'en est li brachez issuz,
394 a Lodoër est revenuz,
395 e Lodoër si s'en ala
396 e le brachet tries soi porta.
397 Droit a la cort en vint errant,
398 ou li barnages estoit grant,
399 le brachet rent a la pucele,
400 qui molt estoit cortoise e bele.
401 Dont li a li rois demandé
402 s'il avoit le pié aporté,
403 e Lodoër li respondi
404 qu'encor en ert autre escharni.
405 Dont l'ont par la sale gabé,
406 e il lor a le chief crollé,
407 si lor a dit que il alassent
408 quere le pié, si l'aportassent.
409 Quere le cerf molt i alerent
410 e la pucele demanderent.
411 N'en i ot nul qui la alast
412 q'autretel chançon ne chantast
413 con Lodïer chanté avoit,
414 qui vaillanz chevaliers estoit,
415 fors seulement .I. chevalier
416 qui molt estoit preuz e legier ;
417 chevalier beste ert apelé,

364 and arranged between them both.
365 There was not a knight in the great hall
366 who in any way might be deserving of esteem
367 who did not say that he would go
368 to seek the stag, if he knew where it was.
369 "This hound," she said, "will lead you
370 there, where the stag comes and goes."
371 Yearning for the adventure, Lodoer
372 was the first to go in quest of the stag.
373 He requested it of King Arthur,
374 and the king did not refuse him.
375 Taking the dog, he mounted up, and
376 went in quest of the stag's foot.
377 The hunting-dog accompanying him
378 led him right to a stream
379 that was very wide and full,
380 and black and fearsome and swollen;
381 it was four hundred fathoms in width
382 and a good hundred in depth.
383 And the hound entered the water;
384 according to his instinct, he presumed
385 that Lodoer would clamber in,
386 but Lodoer did no such thing.
387 He said he would not enter there
388 because he had no inclination to die;
389 after a pause, he again said to himself:
390 "He who does not have himself has nothing.
391 He keeps a good castle, in my opinion,
392 who keeps it from harm."
393 On which account, the dog got out,
394 and went back to Lodoer,
395 and Lodoer went away,
396 carrying the hound behind him.
397 He set forth straight for the court,
398 where there were a great many barons,
399 and returned the dog to the girl,
400 who was very refined and beautiful.
401 Whereupon the king asked him
402 if he had brought the foot,
403 and Lodoer answered him
404 that it would be yet another's disgrace.
405 At this, round the great hall, they jeered at him,
406 but he shook his head at them
407 and told them that they might go
408 to search for the foot, and bring it back.
409 Many asked for the girl
410 and went to seek the stag.
411 There was not one of them who went there
412 who did not sing the same kind of song
413 as Lodoer had sung,
414 who was a valiant knight,
415 except only one particular knight
416 who was very brave and agile;
417 he was called the beast-knight,

418 e Tyolet estoit nommé.
419 Cil s'en est droit au roi alé,
420 hastivement a demandé
421 que cele gardee li soit,
422 que le pié blanc querrë iroit.
423 Jamés, ce dit, ne revendra
424 devant ice que ill avra
425 le pié blanc destre au cerf trenchié.
426 Li rois li a donné congié,
427 e Tyolet s'est adoubé
428 e de ses armes bien armé.
429 A la pucele dont ala,
430 son blanc brachet requis li a.
431 El li a bonement baillié,
432 e il a pris de li congié.
433 Tant ont chevauchié e erré
434 que andui sont venu au gué,
435 a la grant eve ravineuse
436 qui molt ert parfonde e hisdeuse.
437 Le brachet s'est en l'eve mis,
438 outre s'en vet, noant totdis ;
439 aprés lui se met Tyolet,
440 tant a suï le blanc brachet
441 sor son destrier sor coi il sist
442 que a la terre fors s'en ist.
443 Dont l'a le brachet tant mené
444 que il li a le cerf moustré.
445 .VII. granz lïons le cerf gardoient
446 e de molt grand amor l'amoient.
447 E Tyolet garde, sel voit
448 enmi .I. pré ou il paissoit,
449 n'i avoit nul des .VII. lïons.
450 Tyolet fiert des esperons,
451 devant le cerf le fet aler.
452 Tyolet prent lors a sifler,
453 e li cers molt beninement
454 vers Tyolet vient erramment.
455 E Tyolet .VII. fois sifla,
456 li cerf du tot donc s'aresta.
457 S'espee tret isnelement,
458 du cerf le blanc pié destre prent,
459 par mi la jointe li trencha,
460 dedenz sa huese le bouta.
461 Le cerf cria molt hautement,
462 e li lïon tout erroment
463 grant aleüre i sont venu,
464 Tyolet ont aparceü.
465 Uns des lïons a si navré
466 le cheval ou il sist armé
467 que la destre espaule devant
468 e cuir e char en va portant.
469 Qant Tyolet a ce veü,
470 .I. des lions a si feru
471 de l'espee que il porta,

418 and was named Tyolet.
419 He went directly to the king
420 and hastily requested
421 that the princess be kept for him,
422 that he would go in quest of the white foot.
423 Never, he said, would he return
424 before and until he had
425 cut off the white right foot of the stag.
426 The king granted him permission,
427 and Tyolet armed himself,
428 and was well equipped in his armour.
429 Finally he went to the girl,
430 and asked her for her white hunting-dog.
431 She readily gave it to him,
432 and he took leave of her.
433 They rode and travelled until
434 both man and dog reached the ford
435 at the large, impetuous stream
436 that was so deep and awesome.
437 The hound plunged into the water,
438 and went across, swimming continuously;
439 Tyolet went in after him,
440 sitting at ease on his charger,
441 and followed the white dog
442 till he came out upon land.
443 Then the hound led Tyolet to where
444 he showed him the stag.
445 Seven huge lions guarded the stag,
446 and loved him with immense affection.
447 Tyolet looked and saw him
448 where he was grazing in the middle of a meadow;
449 not one of the seven lions was there.
450 Tyolet struck his spurs,
451 making his horse get in front of the stag.
452 Then Tyolet began to whistle,
453 and in a very docile manner, the stag
454 promptly came towards him.
455 And Tyolet whistled seven times,
456 the stag then stopped altogether.
457 Quickly he drew his sword,
458 seized the white right foot of the stag,
459 clove it off through the joint,
460 and thrust it inside his leggings.
461 The stag let out a bellowing cry;
462 at top speed all the lions
463 came there with enormous strides,
464 and apprehended Tyolet.
465 One of the lions so injured
466 the horse upon which he sat armed
467 that it went off carrying the hide and flesh
468 of the steed's right front shoulder.
469 When Tyolet saw this,
470 he struck one of the lions
471 with the sword he was carrying,

472 que les ners du piz li trencha :
473 de ce lion n'ot il plus guerre.
474 Son cheval chiet soz lui a terre,
475 donques Tyolet le guerpi
476 e li lïon l'ont assailli.
477 De totes parz assailli l'ont
478 son bon hauberc rompu li ont,
479 la char des braz e des costez
480 en plusors leus est si navrez
481 a poi que il nel devoroient ;
482 tote la char li desciroient,
483 mes il les a trestoz tuez ;
484 a poi ne s'en est delivrez.
485 Dejoste les lïons chaï
486 qui malement l'orent bailli,
487 e de son cors si domagié ;
488 ja par li n'ert mes redrecié.
489 Es vos errant .I. chevalier
490 e sist sor .I. ferrant destrier.
491 Arestut soi, si resgarda,
492 molt par le plaint e regreta.
493 E Tyolet les eulz ouvri,
494 qui du travail ert endormi,
495 s'aventure li a contee,
496 e de chief en chief racontee ;
497 de sa huese le pié sacha,
498 e au chevalier le bailla.
499 E cil l'en a molt mercïé
500 car le pié a forment amé,
501 de lui prent congié, si s'en va.
502 En la voie se porpensa
503 que se le chevalier vivoit
504 qui le pié donné li avoit
505 se il ne s'en voloit fuir,
506 que mal l'em porroit avenir.
507 Ariere torne maintenant.
508 En pensé a, e en talent
509 que le chevalier ocirra,
510 jamés ne li chalangera.
511 Par mi le cors bien l'asena
512 — de cele plaie bien garra —
513 bien le cuida avoir ocis,
514 atant s'est a la voie mis.
515 Tant a son droit chemin tenu
516 Q'a la cort le roi est venu.
517 La pucele au roi demanda,
518 le blanc pié du cerf li mostra ;
519 mes il n'ot pas le blanc brachet
520 qui au cerf conduit Tyolet :
521 bien le garda e main e soir ;
522 mes de ce ne puet il chaloir.
523 C'il qui le pié ot aporté,
524 qui que l'eüst au cerf coupé
525 par covenant velt la pucele

slashing the sinews of its breast:
with that lion he no longer waged war.
His horse fell under him, to the ground,
so Tyolet abandoned it;
and the lions attacked him.
They assailed him from all sides,
rupturing his good hauberk;
the flesh of his arms and his sides
was so wounded in several places
that the lions were almost ready to devour him;
they tore the whole of his flesh,
but he killed them entirely;
he nearly did not free himself of them.
He fell beside the lions
who had treated him wickedly,
and so damaged his body;
he could no longer raise himself up.
All at once there came a knight,
seated upon an iron-grey charger.
Stopping and looking around,
he grieved and mourned at great length
for Tyolet, who opened his eyes,
having fainted from the pain.
He told him his adventure,
recounting it from beginning to end;
he pulled the foot out from his leggings
and gave it to the knight.
And the other thanked him very much for it
because he highly treasured the foot;
he bid farewell to Tyolet, and went away.
On the way, he thought to himself
that if the knight who had given him
the foot were to live,
and unless he wished to flee,
some evil might befall him because of it.
Then he turned back,
having reflected upon this, intending
to kill the injured knight,
so that he could never call out for justice.
He stabbed him through the middle of his body
—Tyolet later recovered from this wound—
well believing he had killed him,
and at this he started on his way.
He kept a straight path
until he came to the king's court.
He asked the king for the girl,
showing him the white foot of the stag;
but he did not have the white hound
who had guided Tyolet to the stag:
well he watched over him, morning and evening;
but this cannot bother him.
It was he who had brought the foot,
whoever had cut it off the stag;
he wanted the girl, according to the pact,

526 qui tant par est e noble e bele.
527 Mes li rois qui tant sages fu,
528 por Tyolet qui n'ert venu,
529 respit d'uit jors li demanda ;
530 adonc sa cort assemblera.
531 N'i avoit or fors sa mesniee
532 qui molt ert franche e enseingniee.
533 Dont a cil le respit donné
534 e en la cort tant sejorné.
535 Mes Gauvains, qui tant fu cortois
536 e bien apris en toutes lois,
537 est alé querre Tyolet,
538 car repairié fu le brachet,
539 e il l'a avec lui mené.
540 Tost le brachet l'a amené
541 qu'il l'a trové en pasmoisons
542 el pré dejoste les lïons.
543 Qant Gauvains le chevalier voit
544 e l'ocise que fet avoit,
545 molt plaint le vaillant chevalier.
546 Semprés descent de son destrier,
547 molt doucement l'aresonna.
548 Tyolet foiblement parla
549 e, neporqant, de s'aventure
550 li a conté toute la pure.
551 Atant es vos une pucele
552 sor une mule gente e bele.
553 Gauvain gentement salua,
554 e Gauvains bien rendu li a,
555 e puis l'a a soi apelee,
556 estroitement l'a acolee,
557 si li prie molt doucement
558 e molt tres amiablement
559 qu'ele portast cel chevalier
560 qui molt par fesoit a proisier,
561 a la noire montaingne au miere.
562 E cele a fete sa proiere ;
563 le chevalier en a porté
564 e au mire l'a conmandé.
565 De par Gauvain li conmanda,
566 cil volentiers receü l'a.
567 De ses armes l'a despoillié,
568 sor une table l'a couchié,
569 e ses plaies li a lavees
570 qui molt erent ensanglentees.
571 Qant il l'a par trestout curé,
572 le sanc fegié d'entor osté,
573 bien a veü que il garroit,
574 au chief d'un mois tot sain seroit.
575 Entretant fu Gauvains venu
576 e en la sale descendu.
577 Le chevalier i a trouvé
578 qui le blanc pié ot aporté.
579 Tant s'est en la cort demorez

who was noble and beautiful beyond measure.
But the king, being very wise,
for Tyolet's sake, who had not yet arrived,
requested a respite of eight days;
then he would assemble his court.
Except for his household, there was no one now
who was of high rank and educated.
Therefore the knight accepted the delay
and stayed meanwhile at the court.
But Gawain, who was so courteous
and well instructed in all laws,
went to look for Tyolet,
because the dog had since returned
and Gawain had taken him with him.
At once the hound brought him
to where he found Tyolet in a swoon
beside the lions in the meadow.
When Gawain saw the knight
and the massacre that he had carried out,
much he mourned for the valiant fighter.
Immediately he dismounted from his charger
and very softly addressed him.
Tyolet spoke feebly
and yet, about his adventure,
told him the whole truth.
At that moment, there came a girl
upon a she-mule, fine and gentle.
Graciously she saluted Gawain,
and Gawain courteously returned her greeting.
Then he called her to him,
embraced her closely,
and entreated her most sweetly
and in an extremely affectionate way,
to carry that knight,
who deserved to be very highly praised,
to the physician at the black mountain.
And she fulfilled his prayer;
she bore the knight away
and entrusted him to the physician.
She commended him on behalf of Gawain,
and he willingly received him.
He stripped him of his armour,
laid him down upon a table,
and washed his wounds
which were caked with blood.
When he had thoroughly attended to him,
and removed the congealed blood all around,
he clearly saw that he was healing
and would be completely healthy at the end of a month.
In the meantime, Gawain had arrived
and dismounted from his horse in the great hall.
There he encountered the knight
who had brought the white foot.
He had waited at the court

580 que les vuit jors sont trespassez.
581 Dont vint au roi, su salua,
582 son covenant li demanda
583 que la pucele ot devisé
584 e il endroit soi creanté,
585 qui que le blanc pié li donroit
586 que ele a seignor le prendroit.
587 Li rois dist : « Ce est verité. »
588 Qant Gauvains ot tot escouté,
589 eneslepas avant sailli,
590 e dist au roi : « N'est pas ainsi.
591 Se por ce non que je ne doi
592 ci, devant vos qui estes roi,
593 desmentir onques chevalier,
594 serjant, garçon ne escuier,
595 je deïsse qu'il mespreïst ;
596 n'onques du cerf le pié ne prist
597 en la maniere que il conte.
598 Molt fet au chevalier grant honte
599 qui d'autrui fet se velt loer
600 e autrui mantel afubler
601 e d'autrui bouzon velt bien trere
602 e loer soi d'autrui afere
603 e par autrui main velt joster
604 e hors du buisson velt trainer
605 le serpent qui tant est cremu.
606 Or, si n'i sera ja veü
607 ce que vos dites rien ne vaut.
608 Aillors ferez vostrë assaut,
609 aillors porchacier vos irez,
610 la pucele n'emporterez.
611 — Par foi, fet il, Sire Gauvain,
612 or me tenez vos por vilain
613 qui me dites que n'os porter
614 ma lance en estor por joster,
615 bien sai trere d'autrui bouzon
616 e par autrui main du buisson
617 le serpent trere q'avez dit ?
618 N'est nul, si con je croi e cuit,
619 se vers moi le voloit prover
620 qu'en champ ne m'en peüst trover. »
621 En ce qu'en cel estrif estoient,
622 par la sale gardent, si voient
623 Tyolet, qui estoit venu
624 e hors au perron descendu.
625 Li rois contre lui s'est levez,
626 ses braz li a au col getez,
627 puis le baise par grant amor.
628 Cil l'encline conme a seignor.
629 Gauvains le baise, e Uriain,
630 Keu, e Evain, le filz Morgain,
631 e Lodoier l'ala besier
632 e tuit li autre chevalier.
633 Li chevaliers, qant il ce voit,

until the eight days had gone by.
Whereupon he went to the king, greeted him,
and asked him to keep the agreement
that the girl had decided upon
and he, for his own part, had granted.
Whoever gave her the white foot
she would take for a husband.
The king said, "It is the truth."
When Gawain had listened to all this,
immediately he leapt forward,
and said to the king: "It is not so.
But for this reason, that I ought not,
here before you who are king,
ever accuse a knight,
servant, boy or squire of lying,
I would say that he is committing an offense;
he never did take the stag's foot
in the manner that he describes.
Much great shame it brings upon the knight
who wishes to be praised for another's achievement
and to wrap himself in the mantle of another,
who wants to shoot straight with another's arrow,
and to congratulate himself upon another's affair,
and by someone else's hand is willing to joust
and willing to drag out of the bush
the serpent who is so much feared.
Now that will never be seen here.
What you say avails you nothing.
Make your assault elsewhere,
go elsewhere to gain something for yourself;
you will not carry away the girl."
"Really," he said, "Sir Gawain,
now do you take me for a villain,
telling me that I dare not carry
my lance in the battle to joust,
that I well know how to shoot with another's arrow
and, from the bush, by someone else's hand,
to draw out the serpent that you spoke of?
There is no one, as I hope and believe,
if he wishes to prove it against me,
who cannot find me in the field of battle."
While they were engaged in this dispute,
they glanced past the great hall and saw
Tyolet, who had just arrived
and was descending from the mounting-block outside.
The king got up and went towards him,
flung his arms around his neck,
then kissed him with great affection.
Tyolet bowed his head to him as to a lord.
Gawain embraced him, and Urien,
Kay, and Ivain, the son of Morgan,
and Lodoer went to embrace him,
and all the other knights.
When he saw this, the knight

634 qui la pucele avoir voloit
635 par le pié qu'il ot aporté
636 que Tyolet li ot donné,
637 au roi Artur dont reparla
638 e sa requeste demanda.
639 Mes Tyolet, qant il ce sot
640 que la pucele demandot,
641 a lui parla molt doucement,
642 e li demanda benement :
643 — Dan chevaliers, dites le moi,
644 tant conme estes devant le roi,
645 par quel reson volez avoir
646 la pucele, je voil savoir.
647 — Par foi, fet il, je vos dirai :
648 por ce que aporté li ai
649 le blanc pié du cerf sejorné ;
650 li rois e li l'ont creanté.
651 — Trenchastes vos au cerf le pié ?
652 Se ce est voir, ne soit noié.
653 — Ouïl, fet il, je l'i trenchai
654 e ici o moi l'aportai.
655 — E les .VII. lïons qui ocist ? »
656 Cil l'esgarda, nul mot ne dit,
657 ainz rogi molt e eschaufa,
658 e Tyolet dont reparla.
659 — Dan chevalier, e cil, qui fu,
660 qui de l'espee fu feru,
661 e qui fu cil qui l'en feri ?
662 Dites le moi, vostre merci.
663 Ce m'est a vis, ce fustes vos. »
664 Cil s'embroncha, molt fu hontos.
665 — Mes ce fu de bien fet col fret
666 qant vos feïstes tel forfet.
667 Bonement donné vos avoie
668 le pié q'au cerf trenchié avoie,
669 e vos tel loier en sousistes,
670 pour .I. peu que ne m'oceïstes.
671 Mort en dui estre voirement.
672 Je vos donnai, or m'en repent ;
673 vostre espee que vos portastes
674 tres par mi le cors me boutastes ;
675 tres bien me cuidastes ocirre.
676 Se vos ce volez escondire
677 de prover voiant cest barnage,
678 au roi Artur en tent mon gage. »
679 Cil entent qu'il dit verité,
680 du coup li a merci crié ;
681 plus doute la mort que la honte,
682 de rien ne contredit son conte.
683 Devant le roi a lui se rent
684 a fere son conmandement.
685 E Tyolet li pardonna
686 au conseil que il puis en a
687 du roi e de toz ses barons ;

634 who wanted to have the girl
635 by means of bringing the foot
636 that Tyolet had given him,
637 then addressed King Arthur again
638 and renewed his petition.
639 But Tyolet, when he understood
640 that he was asking for the girl,
641 spoke to him very gently
642 and asked him in a kind way:
643 "Sir knight, tell me,
644 inasmuch as you are before the king,
645 by what right you wish to have
646 the girl, I want to know."
647 "Certainly," he said, "I will tell you:
648 because I brought her
649 the white foot of the stag, and waited;
650 she and the king have agreed to it."
651 "Did you sever the foot from the stag?
652 If it is true, let it not be denied."
653 "Yes," he said, "I severed it off there
654 and I brought it with me here."
655 "And who killed the seven lions?"
656 The other looked at him and said not a word,
657 but instead grew very red and hot.
658 Then Tyolet spoke again:
659 "Sir knight, and that one, who was he
660 who was struck with the sword,
661 and who was the one who struck him with it?
662 Tell me, if you please.
663 It seems to me, it was you."
664 The other hung his head, being extremely ashamed.
665 "You deserve to have your neck broken
666 for doing such an evil deed.
667 In good faith I gave you
668 the foot that I had cut off the stag,
669 and you paid such a reward for it,
670 you just about killed me.
671 In truth, I ought to be dead from it.
672 I gave you the foot, now I regret it;
673 the sword that you wore
674 you thrust right through my body;
675 you most certainly thought you killed me.
676 If you wish to justify yourself
677 and put it to the test in the presence of these barons,
678 I offer my pledge to duel to King Arthur."
679 Acknowledging that he told the truth, the other
680 at once begged him for mercy,
681 fearing death more than dishonour;
682 in nothing did he contradict his story.
683 In front of the king, he gave himself up to him,
684 to carry out his orders.
685 And Tyolet pardoned him,
686 upon the advice that he then received
687 from the king and all his barons;

e cil l'en vait a genoillons,
dont l'en eüst le pié besié
qant Tyolet l'a redrecié,
si l'en bese par grant amor ;
n'en oï puis parler nul jor.
Li chevaliers le pié li rent
e Tyolet donques le prent
si l'a donné a la pucele.
Fleur de lis ou rose novele
qant primes nest el tans d'esté,
trespassoit ele de biauté.
Tyolet l'a donc demandee,
li rois Artur li a donnee,
e la pucele l'otroia ;
en son païs donc le mena.
Rois fu e ele fu roïne.
De Tyolet le lai ci fine.

688 and the other went down on his knees,
689 from where he would have kissed his foot,
690 when Tyolet raised him up again
691 and embraced him in true loyalty.
692 Never have I heard it spoken of since.
693 The knight returned the foot to him
694 and thereupon Tyolet took it
695 and gave it to the girl.
696 In beauty, she excelled
697 the lily flower or the new rose
698 when first it springs up in the summertime.
699 Tyolet then asked for her in marriage,
700 King Arthur approved it,
701 and the girl granted it.
702 Then she led him into her country,
703 where he became king, and she, queen.
704 Here ends the lay of Tyolet.

LINE NOTES TO "TYOLET"

Title "Tyolet" does not appear in the Shrewsbury list of lays and romances.

The introductory line has "Tyoulet," which Tobin concludes is a spelling mistake on the part of the copyist (252).

3 According to the glossary in *A Medieval French Reader*, edited by C. W. Aspland, *ert* is a form of the verb *estre* which can indicate either the indicative imperfect tense or the simple future tense (374). Micha, for example, employs the future here. Weston offers a sensible solution to the problem, and translates this line as: "which is now called England" (57). M. V. Dimic's elucidation on this point helped determine the final choice.

26 Tobin ends this line with a semi-colon, which I have changed to a period.

41 The name "Tyolet" apparently does not appear in any other French Arthurian verse romances (West 156).

45-46 Paton compares Tyolet's fairy gift with another: "the magic signal with the hand taught Auberon at his birth by a fay, by which he can summon to himself bird or beast, however wild they be; see *Huon de Bordeaux*, vv. 3551-3556" (172n1).

53 Although the subject of this sentence is singular, we can presume that it was the family who lived in isolation.

57 "ARMED, in the Middle Ages, meant wearing armour and had no reference to bearing arms" (Kibler *Romances* 501). In my translation, "armed" means "armoured."

81 *Tierce* is the third of the seven canonical hours, extending from sunrise (6:00 a.m.) to mid-morning (9:00 a.m.).

111 Tobin: "sur un cheval dont la belle crinière volait derrière" (252).

158 I have changed Tobin's *roge* to *Roge*.

161 "COIF (OF *coife*) was either a heavy woollen skullcap or a mail hood worn under the helmet" (Kibler *Romances* 502).

"HELMET (OF *hiaume*) in Chrétien's period was pointed and covered the upper part of the head. It was not fully enclosed, but when attached to the coif and ventail covered nearly the entire face and could successfully hide a knight's identity" (Kibler *Romances* 503).

163 "MANTLE (OF *mantel*), a loose, usually sleeveless cloak made of fine materials and worn over other clothing. As opposed to the *cape*, which was a utilitarian garment worn to protect against the cold and rain, the mantle was considered an integral part of ceremonial dress. Both were generally joined at the throat by a clasp or ribbon" (Kibler *Romances* 503).

168 "HAUBERK (OF *hauberc*), the basic piece of twelfth-century armour, was a long-sleeved skirt of mail extending to the knees. It was split from the waist down to facilitate riding. Similar to it, but made of scale (i.e., small, generally circular plates of mail sewn to leather), was the byrnie (OF *broigne*). It was often regarded as synonymous with the hauberk. Under either the knight generally wore a quilted tunic (*gambison* or *auqueton*) for padding. Over them he often wore his tunic (*bliaut*) or a cloak (*mantel*)" (Kibler *Romances* 503).

171 "GREAVES (OF *chauces*), mail leggings worn to protect the leg from knee to ankle" (Kibler *Romances* 502).

274 The phrase *faire la commune* means "to be a prostitute, a whore by trade" (E. D. Blodgett). In her summary of the story, Tobin says Tyolet's mother counsels him to go to King Arthur's court "sans s'associer à nul homme ni femme de naissance commune" (231). Both Weston and Vinney prefer to use similar euphemisms, so in this, my translation follows the tradition.

293 Tobin ends this line with a period, which I have replaced with a comma.

320 Tobin: "il se lave les mains" (252).

327 *Logres* is usually the name of Arthur's kingdom (Kibler *Romances* 512); here, it is simply a kingdom located in England (Micha 201n).

328 "PALFREY (OF *palefroi*), a saddle horse reserved almost exclusively for women" (Kibler *Romances* 503).

371 "Lodoer" is one of Arthur's knights, but the name is not listed as mentioned in any other French Arthurian verse romances (West 104). Tobin suggests that he might be "Bedoer" (376), who, besides being a knight of the Round Table, is Arthur's butler or constable (West 15).

381-82 Tobin concludes that these two lines are marred by scribal error, and that a better reading would be: "e bien (.II.?) C. de parfondé" (252).

390-92 Tobin includes these three lines in her list of "Proverbes et dictons" (401). She translates this as: "Qui n'a pas lui-même, n'a rien. Celui qui prend garde qu'un malheur n'arrive à son château, garde un bon château" (252). My translation follows hers.

422 Tobin says that a better reading would be: "que il le pié . . ." (253).

424 In the Old French text, read *ill* as *il* (Tobin 228).

455 Herman Braet says: "C'est par erreur que Miss Tobin lit «.II fois». Remarquons que le nombre, de même que l'irréalité de la situation, semble demander une lecture symbolique" (69n27). Since Paris's edition supports Braet's correction, I have changed Tobin's text from *.II. fois* to *.VII. fois*.

485-88 Tobin: "Il tomba à côté des lions qui l'ont si maltraité, et si blessé sur le corps, qu'il ne serait jamais redressé par lui-même" (253).

494 "L'auteur vient d'expliquer que Tyolet est tombé à cause de ses blessures. Il est curieux de trouver ici qu'il s'est endormi à cause de sa douleur. C'est probablement une vieille tradition, qu'on trouve aussi dans le Perlesvaus" (Tobin 253). Believing that endormi is used here to fit the rhyme, E. D. Blodgett suggests the word "fainted" would be better than "fallen asleep." I have followed his suggestion in my translation, since it is unlikely Tyolet merely fell asleep as a result of his wounds.

521-22 "Encore une construction curieuse. 'Il (Tyolet) le garda (le brachet) du matin jusqu'au soir, mais il (le chevalier) ne peut se soucier de cela.' Mais ne serait-ce pas le brachet qui gardait Tyolet, car ce dernier s'était endormi à cause de sa douleur? Les deux interprétations sont possibles" (Tobin 253). My translation retains the ambiguity of the original.

523-25 Tobin: "celui qui avait apporté le pied veut la demoiselle comme son droit, n'importe qui qui l'eût coupé du cerf" (253).

603-05 The only information I have been able to find on the fearsome serpent is in Tobin's note to this line: "Cf. Eneas éd. Salverda de Grave J. J. (Paris 1964) vv. 6898-6901:

> 'Vos voldrïez par autrui main
> le serpant traire del boison ;
> molt tien por fol et pour bricon
> qui vos en sert de tel folie ; '" (253)

608-09 Greimas's definition of the reflexive form of porchacier is "se pourvoir, se procurer" (469). My translation follows the tradition in taking the latter definition of the word. However, "se pourvoir" opens up the possibility of these lines being interpreted in legal terms. I have in mind something like, "Make your unlawful claim elsewhere, go elsewhere to lodge your petition."

618-20 Tobin: "Ainsi que je le crois, il n'y a personne qui ne puisse me trouver dans le champ de bataille, s'il veut le prouver contre moi" (253).

624 Micha defines perron as: "grosse pierre carrée qui permet au cavalier de monter plus facilement à cheval ou d'en descendre" (217n1).

630 If the reference is indeed to Arthur's sister, Morgan le Fay, it is the only instance in which she appears as Yvain's mother (West 119) (Micha 217n2). "Yvain is one of the rare knights of Arthurian romance who might be based on a historic figure. Owein, son of Urien, fought alongside his father against the Angles who invaded Northumbria in the sixth century. He won such glory that he became a figure of Welsh folkfore, appearing in two tales of the Mabinogion, 'The Dream of Rhonabwy' and 'The Lady of the Fountain'" (Kibler Romances 514).

665-66 Tobin includes these two lines in her "Proverbes et dictons" (401). Her suggested reading of these lines is: "'Quand vous avez fait une telle transgression, ç'aurait bien fait si vous avez cassé le cou.': dicton qui se trouve aussi dans le Roman de Renart, éd. Roques (Martin IX, v. 9518)" (253).

672 Tobin: "'Je vous (l') ai donné, maintenant je le regrette' (c'est-à-dire le pied)" (253).

678 Literally, "I extend my gage to King Arthur." A *gage* is some object, very often a glove, which is offered or thrown down as a pledge to fight in a duel.

686-87 Tobin: "d'après le conseil que, à ce moment-là, il en (à ce sujet) a du roi et de ses barons" (253).

Note Tobin argues that the similarity between the first part of "Tyolet" and Chrétien de Troyes's *Perceval* is only superficial (53-54), but S. R. Reimer, for one, thinks otherwise: "the parallels to the story of Perceval should not be dismissed; they are clear and probably deliberate."

C'EST LE LAY DE DOON

Doon, cest lai sevent plusor :
n'i a gueres bon harpëor
ne sache les notes harper ;
nes je jos voil dire e conter
l'aventure dont li Breton
apelerent cest lai Doon.
Ce m'est a vis, se droit recort,
les Daneborc qui est au nort
manoit jadis une pucele
a merveille cortoise e bele.
Le païs ot en heritage,
n'i orent autre seignorage,
e a Daneborc conversoit :
ce ert le leu que molt amoit.
Por li e por ses damoiseles
fu dit le Chastel as Puceles.
La pucele dont je vos di,
por sa richesce s'orgueilli,
toz desdaignoit ceus du païs.
N'en i ot nul de si haut pris
qu'ele vousist amer ne prendre,
ne de li fere a li entendre ;
ne se voloit metre en servage
por achoison de mariage.
Tuit li preudomme de la terre
sovent l'en alerent requerre,
seignor voloient qu'el preïst,
mes el du tout les escondist.
Ja ne prendra, ce dit, seignor,
se tant ne feïst por s'amor
qu'en .I. seul jor vosist errer
de Sothantone sor la mer
desi que la ou ele estoit :
ce lor a dit, celui prendroit.
Par tant se cuidoit delivrer
e cil la lessierent ester ;
mes ne pot remanoir ensi.
Qant cil du païs l'ont oï,
— la verité vos en dirai —
plusor se mistrent en essai
par les chemins qu'errer devoient,

THIS IS THE LAY OF DOON

Several know this lay, "Doon":
there is scarcely a good harpist
who does not know how to play the melody.
Only I myself wish to speak, and tell
the story from whence the Bretons
call this lay "Doon."
It seems to me, if I remember correctly,
that near Edinburgh, which is in the north,
there once lived a maiden
of amazing beauty and elegance.
She had inherited the country,
they had no other ruler there,
and she resided at Edinburgh:
she was very fond of the place.
Because of her and her damsels
it was called the Castle of Maidens.
The one I am telling you about
was swollen with pride because of her power,
and disdained all the men in the region.
There was not one of them of such high esteem
that she was willing to love or marry,
or thought him worthy of her attention.
She did not wish to put herself into servitude
under the pretext of marriage.
All the respectable men of the land
often went there to plead with her,
wanting her to take a husband,
but she completely refused them.
Indeed, she said, she would not take a husband
unless, for the sake of her love, he managed
to travel in one single day
from Southampton on the sea
up to the place where she lived.
That one, she told them, she would marry.
By this means, she thought to deliver herself,
and so they let her be;
but it could not remain this way.
When the men in the country heard about it
—I am telling you the truth—
several started out, in the attempt,
upon the roads they were required to travel,

42 sus granz chevaus tantost montoient
43 e fors e bons por bien errer,
44 car ne voloient demorer.
45 Li plusor n'i porent durer,
46 ne la jornee parerrer.
47 De tex i ot qui parvenoient,
48 mes las e traveilliez estoient.
49 Qant ill estoient descendu
50 e au chastel amont venu,
51 la pucele contre eus aloit,
52 molt durement les ennoroit ;
53 puis les fesoit par eus mener
54 en ses chambres por reposer ;
55 liz lor fesoit apareillier
56 por eus ocirre e engingnier,
57 de bones coutes, de bons dras.
58 Cil qui pené furent e las,
59 se couchierent e se dormoient ;
60 el soëf lit dormant moroient.
61 Li chanbellenc mort les trovoient
62 e a lor dame racontoient,
63 e cele en ert durement lie
64 por ce que d'eus estoit vengie.
65   Loing fu portee la novele
66 de l'orgueilleuse damoisele.
67 En Bretaigne dela la mer
68 l'oï .I. chevalier conter,
69 qui molt estoit preuz e vaillanz,
70 sage e cortois e enprenanz :
71 Doon avoit non le vassal.
72 Icil avoit .I. bon cheval,
73 Baiart ot non, molt fu isniaus,
74 il ne donast por .II. chastiaus.
75 Por l'afiance du destrier
76 voudra cele oevre commencier
77 por la meschine e por la terre,
78 savoir s'il le porra conquerre.
79 A l'ainz qu'il pot, est mer passez,
80 a Sushantone est arivez.
81 A la damoisele envoia,
82 par son mesage li manda
83 qu'el païs estoit arivez,
84 envoiast li de ses privez
85 qui le deïssent verité
86 q'au jor qu'il lor avoit nommé.
87 Qant ele vit ses mesagiers
88 a lui envoia volentiers ;
89 le jor li a nommé e mis
90 qant el vendra en son païs.
91 Ce fu .I. samedi matin
92 que Doon s'est mis el chemin ;
93 tant erra que en la vespree
94 ot parfornie sa jornee
95 e a Daneborc est venuz ;

immediately mounting upon great horses
that were strong and well-suited for travel,
because they did not want to stop along the way.
The majority were not able to endure
or complete the day's journey.
There were some who came to the end,
but they were wretched and weary.
When they dismounted
and came up to the castle,
the maiden went out to meet them
and pay them her full respects.
Then she had them led
to their chambers so they could rest.
She had beds made ready for them
—ready to deceive and to kill them—
with good quality blankets and fine sheets.
These men, who were exhausted and spent,
went to bed and fell asleep,
and in the soft beds, died sleeping.
The chamberlains found them dead
and reported this to their lady,
and she was always very pleased about it
because she was revenged upon them.
The news was carried afar
about the arrogant damsel.
In Brittany beyond the sea
one knight heard tell of it,
who was very worthy and valiant,
wise, refined, and enterprising.
Doon was the name of the champion.
He possessed an exceptionally good horse:
he was named Bayard, and was uncommonly swift.
Doon would not trade him for two castles.
Thanks to his trust in the charger,
he was willing to begin the ordeal
for the maiden and the land,
and to find out if he could meet the challenge.
As soon as he was able, he crossed the sea,
and reached the shore at Southampton.
He sent word to the damsel,
and through his messenger he gave notice
that he had landed in the region,
and that she should send some of her confidants
who would tell him the truth
as to the day that she had named for them.
When she saw his messenger,
to him she readily sent hers;
she named and set the day
when he should arrive in her country.
It was on a Saturday morning
that Doon started on his way;
he travelled so rapidly that by evening
he had completed his day's journey
and come to Edinburgh,

96 a grant joie fu receüz.
97 Li chevalier e li sergant,
98 n'i ot .I. seul, petit ne grant,
99 ne l'ennorast e nu servist
100 e bel semblant ne li feïst.
101 Qant a la pucele a parlé,
102 en une chambre l'ont mené
103 por reposer qant lui plera ;
104 li chevalier lor commanda
105 que seche buche li trovassent
106 e en la chambre l'aportassent,
107 puis le lessassent reposer,
108 car traveilliez ert de l'errer.
109 Cil ont fete sa volenté ;
110 il a l'uis clos e bien fermé,
111 ne velt pas que nus d'eus l'agait.
112 O .I. fusil a du feu fait,
113 pres du feu vint, si se chaufa ;
114 onques la nuit ne se coucha
115 el lit qu'il ot apareillié.
116 C'il qui fu las e traveillié
117 en ce bon lit voloit jesir,
118 molt tost l'em pot mesavenir.
119 Qui plu dur gist, tant se deult mains
120 e plus hastivement est sains.
121 Au matin, qant il ajorna
122 il vint a l'uis, sel desferma,
123 el lit coucha, si se covri,
124 se bons li fu, si se dormi.
125 Cil le cuiderent mort trover
126 qui la chambre devoient garder ;
127 mes il le virent tot hetié,
128 entr'eus en sont joieus e lié.
129 A prime de jor est levé,
130 si s'est vestu e afublé ;
131 a la pucele vet parler
132 e ses covenanz demander.
133 La pucele li respondi :
134 — Amis, ne puet pas estre ensi ;
135 plus vos estovra traveillier
136 vostre cors e vostre destrier.
137 En .I. jor vos estuet errer
138 tant comme .I. cisnes puet voler ;
139 puis vos prendré sanz contredit. »
140 Il en a demandé respit
141 tant que Baiart soit sejorné
142 e il meïsme reposé.
143 Au qart jor fu li termes pris.
144 Doon fu a la voie mis.
145 Baiart erre, le cisne vole,
146 c'est merveille qu'il ne l'afole ;
147 le cisne ne pot tant voler
148 comme Baiart pooit errer.
149 La nuit sont en .I. leu venu

where he was received with great joy.
Among the knights and the servants
there was not a one, small or great,
who did not honour and offer to serve him
and behave graciously toward him.
Once he had talked with the maiden,
they led him into a chamber
to rest when he felt so inclined;
the knight requested them
to find him some dry firewood
and bring it into the room,
then to allow him some repose
because he was fatigued from the ride.
When they had carried out his wishes,
he closed the door and fastened it securely,
not wanting any of them to watch him.
With a flint, he started a fire,
then drew near the flames and warmed himself;
he never did lie down that night
in the bed that he had prepared for him.
If he, who was wretched and weary,
had been willing to lie in that good bed,
he could have come very soon to misfortune.
The harder one lies, the less one suffers,
and all the more quickly regains his health.
In the morning, when it grew light,
he went to the door and opened it;
then he lay down in the bed, covered himself,
and felt so well he fell asleep.
Those who were obliged to attend the chamber
were expecting to find him dead;
but seeing him in complete good health,
among themselves, they were cheered and delighted.
At daybreak he got up,
dressed himself and put on his mantle;
then he went to speak to the maiden,
to ask about their agreement.
The young woman answered him:
"Friend, it cannot yet be so;
it is necessary to tire yourself even more
—your body and your charger.
In one day you must travel
as fast as a swan can fly;
then I will marry you without resisting."
He asked for a respite
so that Bayard would be fresh
and he himself rested.
The date was fixed for the fourth day.
Doon set out on the road.
Bayard ran, the swan flew,
it was a miracle the horse did not harm himself;
the swan could not fly as quickly
as Bayard could gallop.
That night they came to a place

150 a un chastel qui riche fu ;
151 ilec est il bien herbergiez
152 e son cheval bien aaisiez.
153 Tant con lui plot, s'i sejorna,
154 qant bon li fu, si s'en ala
155 e a Daneborc est alez
156 ses covenanz a demandez.
157 Cele nu pot avant mener,
158 toz ses barons a fet mander.
159 Par lor conseil a Doon pris,
160 seignor l'a fet de son païs.
161   Qant espousee ot la pucele,
162 .III. jors tint cort e grant e bele.
163 Au qart s'est par matin levez,
164 son cheval li est amenez
165 sa fame a a Dieu commandee,
166 q'aler s'en velt en sa contree.
167 La dame pleure e grant duel fet
168 de ce que ses amis s'en vet,
169 merci li crie doucement
170 mes ce ne li valut noient,
171 de remanoir merci li crie
172 e bien li dit qu'il la traïe.
173 Il ne la volt de rien oïr,
174 car tart li est du departir.
175 — Dame, fet il, je m'en irai,
176 ne sai se mes vos troverai.
177 Vos estes ençainte de moi,
178 .I. filz avrez, si con je croi,
179 mon anel d'or li garderoiz ;
180 qant il ert granz, si li donroiz,
181 bien li commandez a garder :
182 par l'anel me porra trover.
183 Au roi de France l'envoiez,
184 la soit norriz e enseingniez. »
185 L'anel li baille, ele le prent ;
186 atant s'em part, plus n'i atent,
187 alez s'en est, plus n'i remaint.
188 Molt est dolenz e molt se plaint ;
189 ençainte fu, c'est veritez.
190 Au terme que son filz fu nez,
191 grant joie en orent si ami.
192 Tant le garda, tant le cheri,
193 que li enfés pot chevauchier,
194 aler em bois e rivoier.
195 L'anel som pere li bailla
196 e a garder li commanda.
197 Li vallez fu apareilliez
198 e au roi de France envoiez ;
199 assez porta or e argent,
200 si despendi molt largement
201 en la cort se fist molt amer
202 car il ert larges de donner ;
203 molt fu de bon afetement.

150 where there was a rich castle.
151 There Doon was lodged comfortably
152 and his steed, thoroughly refreshed.
153 He stayed there as long as he pleased,
154 and when it suited him, he left
155 and went to Edinburgh
156 to demand the maiden keep her promise.
157 She could not lead him on any further,
158 so she had all her barons summoned.
159 Upon their advice, she married Doon
160 and made him lord of the country.
161 When he had wed the young woman,
162 Doon held court grandly for three days.
163 Early in the morning on the fourth day, he rose,
164 led forth his horse,
165 and commended his wife to God,
166 desiring to return to his own country.
167 The lady lamented and wept copiously
168 because her lover was leaving.
169 Tenderly she pleaded with him,
170 but it was all in vain.
171 She implored him to stay
172 and even accused him of betraying her,
173 but he did not want to hear anything from her
174 because he was impatient to depart.
175 "My lady," he said, "I am going away;
176 I do not know if I will ever meet you again.
177 You are with child by me,
178 and you will have a son, as I believe.
179 Keep my golden ring for him;
180 when he is grown, give it to him and
181 command him to take good care of it;
182 through the ring he will be able to find me.
183 Send him to the king of France,
184 where he will be brought up and educated."
185 He proffered the ring; she accepted it.
186 Thereupon he departed, waiting there no longer;
187 he went away and resided there no more.
188 She grieved and sorrowed profusely:
189 it was true that she was pregnant.
190 When the time came that her son was born,
191 her allies were overjoyed about it.
192 She looked after and cherished him
193 until the child could ride horseback,
194 go into the woods and hunt waterfowl.
195 Then she gave him his father's ring
196 and commanded him to keep it.
197 The young man was fitted out
198 and sent to the king of France;
199 he carried an abundant supply of gold and silver,
200 and spent it liberally.
201 He made himself much loved at court
202 because he was so generous in giving;
203 he was perfectly well-mannered and accomplished.

204 En France fu si longuement
205 que li rois en fist chevalier
206 e il erra por tornoier,
207 querant son pris e pres e loing.
208 N'oï parler de nul besoing
209 ne vosist estre li premiers,
210 molt fu amez de chevaliers ;
211 a merveille fu de grant pris,
212 n'ot si vaillant homme el païs,
213 de chevaliers ot grant compaingne.
214 Au mont Saint Michiel en Bretaingne
215 ala li vallez tornoier,
216 as Bretons se volt acointier.
217 N'i ot .I. seul tant i jostast
218 ne de sa main tant gaaingnast.
219 Ses peres ert de l'autre part,
220 molt durement li estoit tart
221 qu'il eüst josté au vallet,
222 lance levee, el ranc se met ;
223 envie avoit du bien de lui.
224 De grant eslais muevent andui,
225 granz cox se sont entreferu,
226 le filz a le pere abatu.
227 S'il seüst que son pere fust,
228 molt li pesast que fet l'eüst ;
229 mes il ne sot que il estoit
230 ne Doon ne le connoissoit ;
231 el braz le navra durement.
232 Au partir du tornoiement
233 Doon fet le vallet mander
234 que il venist a lui parler,
235 e cil i vait a esperon
236 e Doon l'a mis a raison.
237 — Qui es tu, fet il, biaus amis,
238 qui de mon cheval m'as jus mis ?
239 Li damoisiaus a respondu :
240 — Sire, ne sai comment il fu ;
241 ce sevent cil qui furent la. »
242 Doon l'oï, si l'apela.
243 — Mostre ça tost, fet il, tes mains. »
244 Li vallez ne fu pas vilains,
245 ses ganz oste hastivement,
246 an .II. ses mains li mostre e tent.
247 Qant vit les mains au damoisel,
248 en son doit reconnut l'anel
249 qu'il ot a sa fame baillié,
250 molt ot le cors joieus e lié.
251 Par l'anel que il a veü
252 a bien son filz reconneü
253 que ses filz ert, il l'engendra.
254 Oiant toz, li dit e conta :
255 — Vallet, fet il, bien m'aparçui
256 qant tu jostas a moi jehui,
257 que tu eres de mon lingnage ;

204 He was in France so long
205 that the king made a knight of him
206 and he travelled in order to tourney,
207 in quest of glory, near and far.
208 No sooner did he hear of distress
209 than he was the first to help;
210 the knights had great affection for him.
211 He was a wonder of wide renown,
212 there was not as valiant a man in the country;
213 he had a large following among the knights.
214 To Mont Saint Michel in Brittany
215 the young man went to tourney,
216 wanting to make the acquaintance of the Bretons.
217 There was not a one there who jousted so much
218 nor won so much with his physical strength.
219 His father was on the opposing side
220 and was keenly eager
221 to joust with the young man;
222 lance raised, he placed himself in the ranks;
223 he was jealous of his rival's winnings.
224 They both moved at high speed,
225 and struck one another with tremendous blows;
226 the son overthrew the father.
227 If he had known that he was his father,
228 what he had done would have grieved him:
229 he had wounded Doon severely in the arm;
230 but he did not know who he was,
231 and Doon did not acquaint him with it.
232 At the end of the tournament
233 Doon had the young man sent for,
234 to come and talk with him,
235 and the youth speedily went there,
236 where Doon addressed him.
237 "Who are you," he said, "fair friend,
238 who has put me down from my steed?"
239 The young nobleman answered:
240 "Sir, I do not know how it happened;
241 those who were there may know."
242 Hearing this, Doon called him nearer.
243 "Quickly," he said, "show me your hands."
244 The young man was not ill bred;
245 hastily he took off his gloves,
246 and stretched out both his hands to display them.
247 When he saw the young lord's hands,
248 Doon recognized on his finger the ring
249 that he had given to his wife,
250 and his heart filled with joy and gladness.
251 By the ring that he had seen
252 he readily identified the youth
253 as his own begotten son.
254 Within everyone's hearing, he spoke up and said:
255 "Young man, it was very clear to me
256 when you jousted with me today
257 that you were of my lineage;

258 molt a en toi grant vasselage.
259 Onques por coup a chevalier
260 ne chaï mes de mon destrier,
261 ne jamés nul ne m'abatra,
262 ja si grant coup ne me donra.
263 Vien moi besier, je sui ton pere ;
264 molt est orgueilleuse ta mere,
265 par grant travail la porchaçai.
266 Qant prise l'oi, si m'en tornai,
267 onques puis ne la regardai ;
268 cel anel d'or li commandai
269 e dis qu'ele le vos donnast,
270 qant en France vos envoiast. »
271 — Sire, fet il, s'est verité. »
272 Baisié se sont e acolé,
273 merveilleuse joie menerent,
274 a .I. ostel ensemble alerent.
275 En Engleterre sont alé,
276 li filz a le pere mené
277 a sa mere, qui molt l'amot
278 e durement le desirrot.
279 El le reçut comme seignor
280 puis vesquirent a grant honor.
281 De lui e de son bon destrier
282 e de son filz qu'il ot molt chier,
283 e des jornees qu'il erra
284 por la dame que il ama,
285 firent les notes li Breton
286 du lay c'om apele Doon.

258 there is considerable prowess in you.
259 Never because of a jolt from a knight
260 did I ever before fall from my charger;
261 never has anyone struck me down,
262 nor ever given me such a strong blow.
263 Come and embrace me, I am your father;
264 your mother is exceedingly haughty,
265 I won her hand with great difficulty.
266 Once I had married her, I departed,
267 never since have I looked upon her;
268 I entrusted that golden ring to her,
269 and said that she should give it to you
270 when she sent you to France."
271 "Sire," said his son, "it is all true."
272 They kissed and hugged each other,
273 expressing their marvellous happiness,
274 and together they went off to an inn.
275 Presently they went to England,
276 where the son led his father
277 to his mother, who loved Doon very much
278 and sorely longed for him.
279 She welcomed him as her husband,
280 and they lived in great honour ever after.
281 About him and his noble charger
282 and about his son, whom he cherished,
283 and about the day's journeys he travelled
284 for the lady that he loved,
285 the Bretons composed the melody
286 of the lay that we call "Doon."

LINE NOTES TO "DOON"

Title The Shrewsbury list of lays includes one called "Doun," which is identified as the lay "Doon" (Brereton 41, 42). The title of the lay, "Doun," is spelled the same way in the Old Norse manuscript.

1-6 The prologue makes a distinction between the musical lay and the narrated lay. With respect to their performance possibilities, the lay may have been similar to the more familiar form of the ballad. Ballads have recognizable melodies, which can be played with or without their lyrics. Furthermore, their lyrics, which are essentially long narrative poems, may be read as poetry, without any accompanying music. Typically, there are variants of both the melodies and the lyrics of ballads. However apt, this analogy between the lay and the ballad is purely speculative on my part, since we know next to nothing about the musical aspects of the lay.

8 Tobin identifies *Daneborc* as Edinburgh, in her index of proper names (375). "Daneborc, qui paraît dans *Erec* (v. 2083 et v. 2075) comme Teneboc, et Tenebroc, a été identifié par R. S. Loomis, E. Brugger et Mario Roques, comme Edimbourg" (Tobin 75). The Old Norse text has "Edimbourg" instead of *Daneborc*. Here my translation follows the Norse in choosing Edinburgh (Scotland) because the name is familiar to modern readers. See note to line 16.

12 Tobin: "il n'y avait pas d'autres seigneurs là" (332).

16 "CASTLE (OF *chastel*) could have the same meaning it does today, but often included everything within the outer walls of the city: town, streets, market, church. The town proper is referred to as the *borc*, while the most general word to include the entire agglomeration is *vile*" (Kibler *Romances* 502). In his notes to line 16, Holmes says that the Castle of Maidens is effectively the same name which Geoffrey of Monmouth gave to Edinburgh (199).

18 Cook and Tveitane translate the Old Norse text here as: "became swollen with pride on account of her realm" (151). In her footnote to this line, Tobin's translation of the Norse text contains "puissance" instead of *richesce* (325). I translate *richesce* in the sense of power rather than wealth not so much in following the Norse text, as because it is more in keeping with the theme of the poem. As a note of interest, M. V. Dimic adds that the two meanings are conflated in Middle High German, where "rich" means "powerful."

27 "A cette époque, les femmes pouvaient bien hériter des terres, mais il leur fallait choisir un mari, parce que la terre ne devrait pas rester sans seigneur" (Tobin 332).

27&28 In the Old French text, read *el* as *ele* (Tobin 319).

32 In her index of proper names, Tobin identifies *Sothantone* as the port of Southampton in England (377). Also see note to line 80. Holmes discusses the variations of the name, as well as its occurrence in other medieval texts, in his note to line 32 (201).

49 In the Old French text, read *ill* as *il* (Tobin 319).

55-57 The passage corresponding to these lines in the Old Norse text is translated by Cook and Tveitane as: "She had a comfortable bed prepared in which to kill them by trapping them under valuable quilts and costly bedclothes" (151). The Old French text, on the other hand, does not seem to imply that the unfortunate suitors were suffocated.

71 "Doon" is a popular name for a hero in Old French epics. In his lengthy notes on the name, Holmes lists its frequence occurrence in the chansons de geste, including Doon de Maience and Doon de Nanteuil, as well as in other Old French literary works. He also discusses the etymology of the word, but comes to no conclusions about its origin. However, Holmes does not think the Doon in our text is Celtic: "Il est très peu probable qu'il ait une source celtique, car il est impossible de croire à l'existence d'un lai primitif breton de Doon" (203). West identifies one Doon as a count and a knight of Arthur's, with the title l'Aiglain (51).

73 The word BAYARD (OF baiart) means: a bay horse, or a bay (reddish-brown) colour (Britannica) (Greimas 54). Holmes, in his note to this line, is eloquent in his description of the horse:

> Baiart est un nom de cheval célèbre dans la littérature française du moyen-âge. Il figure dans plusieurs chansons de geste mais surtout dans celle de Renaut de Montauban. Il est doué d'une intelligence surnaturelle et d'un dévouement sans bornes. Une de ses caractéristiques les plus frappantes est sa rapidité extraordinaire. . . . Baiart est un cheval miraculeux, un cheval "faés" et il n'y a donc pas lieu de s'étonner de la facilité avec laquelle Doon accomplit les épreuves auxquelles il est soumis. (204)

Tobin mentions that Bayard also appears in Maugis d'Agremont, in which he is a fairy horse who runs like a swallow (43).

80 Tobin identifies Sushantone also as the port of Southampton in England, in her index of proper names (377). See note to line 32.

84-86 "Il faut comprendre 'et qu'elle lui envoyât de ses hommes de confiance qui puissent lui dire la vérité au sujet du jour qu'il leur avait nommé (pour son départ)'. Il avait peut-être proposé un jour lui-même et voulait une confirmation de la part de la demoiselle" (Tobin 332). See following note to line 86.

86 "Paris corrige el, qui serait une leçon plus facile à comprendre" (Tobin 332). My translation follows Paris's correction, which has the lady, rather than Doon, name the day. Otherwise, the passage becomes unnecessarily complicated.

90 Noting that el should be read as il in the Old French text (319), Tobin corrects the reading to: "il viendra . . ." (332).

97-98 Tobin: "parmi les chevaliers et les serviteurs il n'y avait un seul . . ." (332).

116-20 Cook and Tveitane's translation of the passage in Old Norse which corresponds to these lines reads: "Those who are very tired are eager to rest comfortably, but by the morning this has turned to irreparable harm, for the harder an exhausted man lies, the more quickly will his strength and might return" (153).

119-20 Tobin includes these two lines in her list of "Proverbes et dictons" (401).

173 I have changed Tobin's initial word, il, to Il.

191 The word ami in this context may mean "feudal allies" (E. D. Blodgett).

215 "In the twelfth century tournaments had little of the spectacle and elegance traditionally associated with them in the popular imagination today. They were not much more than pre-arranged battles with fixed time and space limitations. . . . They might be preceded by jousts between individual champions, one on one, but the tournament itself was a clash of two large opposing forces of knights in a great mêlée or pitched battle" (Kibler Romances 506).

217-18 Tobin: "Il n'y avait pas un seul qui joutât autant que lui, ni qui remportât autant de sa propre main" (333). The Old French word main can be either "hand" or "main" (as in "might and main"), meaning "physical strength or power" (Greimas 355).

240-41 Some scholars have interpreted the young man's answer as a response to Doon's question about his identity, and understand him as saying that he knows nothing about his birth. Such an interpretation is not substantiated by the text; it is never implied that the boy is ignorant about the circumstances of his birth, but rather the contrary. I therefore agree with Holmes, in his note to this passage, where he points out that the young man does not answer the question: "Alors, sans répondre à la question, le jeune homme a cette réplique stupide . . ." (180). I do not, however, agree with Holmes where he continues on to describe this as a clumsy manipulation on the part of an author who is merely imitating Marie's "Milun." I believe Doon's son ignores the first part of the question, and focuses on the matter of his recent victory. The fact that he seems to belittle the event, rather than boast about it, reveals a sensitivity and kindness in his character which is supported by the text.

Note Many scholars have noted the similarity between the last parts of "Doon" and Marie de France's "Milun."

CHI COMMENCHE LI LAIS DE L'ESPINE

1 Qui que des lais tigne a mençoigne,
2 saciés je nes tienc pas a songe ;
3 les aventures trespassees
4 qui diversement ai contees,
5 nes ai pas dites sans garant ;
6 les estores en trai avant
7 ki encore sont a Carlion
8 ens el moustier Saint Aaron
9 e en Bretaigne sont eües
10 e en pluisors lius conneües.
11 Por chou que les truis en memore,
12 vos vuel demonstrer par estore
13 de .II. enfans une aventure
14 ki tous jors a esté obscure.
15 En Bretaigne ot un damoisel,
16 preu e cortois e forment bel.
17 Nes de soignant, e fiex de roi,
18 pere e marastre ot desous soi.
19 Li rois l'ot cier que plus n'en ot,
20 e la roïne mout l'amot.
21 De l'autre part une meschine
22 d'autre signor ot la roïne ;
23 preus e cortoise ert la pucele,
24 e si estoit mout jovencele,
25 fille de roi e de roïne,
26 la coulor ot e bele e fine.
27 Andui furent de haut parage,
28 n'estoient pas de viel eage ;
29 li aisnés n'avoit que .VII. ans,
30 c'est cil ki estoit li plus grans.
31 Li doi enfant mout bel estoient ;
32 selonc l'entente qu'il avoient
33 volentiers ensanble juoient ;
34 en itel guise s'entramoient
35 que li uns d'aus riens ne valoit,
36 si li autres dalés n'estoit.
37 Ensi estoient, ce me sanble,
38 nourri trestout adés ensanble.
39 Ensamble aloient e juoient
40 e cil ki garder les devoient
41 de tout lor donnoient congié,

HERE BEGINS THE LAY OF THE THORN

1 Whoever may regard the lays as lies,
2 know that I myself do not consider them dreams;
3 the adventures of days gone by
4 that I have recounted in various ways,
5 I have not told without authority;
6 first I drew upon the stories
7 which are still at Carleon
8 inside the church of Saint Aaron,
9 and are regarded in Brittany,
10 and known in several places.
11 Since I find them preserved in memory,
12 I wish to present, in story form,
13 one adventure, about two children,
14 that has always been obscure.
15 In Brittany there was a young nobleman,
16 brave, courtly, and exceedingly handsome.
17 Born of a mistress, and son of a king,
18 father and stepmother ranked above him.
19 The king cherished him, having no other children,
20 and the queen loved him very much.
21 On the other hand, the queen had
22 a maiden, by another husband.
23 The girl was noble and refined,
24 and was, moreover, very young;
25 daughter of a king and queen,
26 her complexion was pure and beautiful.
27 Both were of high rank
28 and were not very old;
29 the elder, who was only seven years of age,
30 was the boy, who was the taller.
31 The two children were very beautiful;
32 in accordance with their mutual interests,
33 they would play together willingly;
34 they loved each other in such a way
35 that one of them found nothing worthwhile
36 if the other was not by its side.
37 Thus they were, it seems to me,
38 raised completely and always together.
39 Together they would go and play,
40 and those who were supposed to look after them
41 would let them do anything.

42 ne lor faisoient nul fourkié,
43 ne de boire ne de mangier,
44 fors d'iax .II. ensanble couchier,
45 mes cho ne leur est pas greé.
46 Tantost con furent de l'aé
47 k'en soi le puist souffrir Nature,
48 en bien amer misent lor cure ;
49 si fu li enfantis amours
50 k'il orent maintenu tous jors ;
51 une autre amors i herbeja
52 que Naturë i aporta.
53 N'i a celui qui ne s'en sente,
54 tout i ont mise lor entente
55 de lor deduit a çou mener :
56 en iax baisier e acoler.
57 Tant les mena qu'al cief del tor
58 les joinst ensanble cele amor,
59 e tous li corages d'ariere
60 lor torna en autre maniere ;
61 conme cascuns plus s'aparçut
62 de tant en iax l'amors plus crut.
63 Mout s'entramoient loiaument ;
64 s'il eüssent tel essïent
65 de bien lor amors a garder
66 con il orent en iax amer,
67 a painnes fussent decheü,
68 mais tost furent apercheü.
69 Ensi avint que li dansiax
70 ki tant estoit e preus e biax,
71 est venus de riviere un jor,
72 mal ot el cief por la calor.
73 En une cambre a recelee
74 por la noise e por la criee
75 priveement ala couchier
76 por un poi la painne abregier.
77 En ses cambres ot la roïne
78 ki mout bonement la doctrine,
79 devant sa mere estoit sa drue.
80 Si conme ele sot sa venue,
81 ni atent per ne conpaignon,
82 ne cele dist ni o ne non,
83 en la cambre s'en vait tout droit,
84 u ses amis el lit gisoit.
85 Il l'a lïement recheüe,
86 car el jour ne l'a plus veüe.
87 Icele qui riens ne douta
88 apriés lui el lit se coucha,
89 .C. fois le baise par douçour.
90 Trop demeurent en la folour,
91 car la roïne s'aparçoit ;
92 en la cambre le sieut tout droit,
93 mout soavet ses pas i atient,
94 fermeüre ne le detient.
95 La cambre trueve deffremee,

42 Nor would they ever have them separated,
43 neither to eat nor to drink,
44 outside of their going to bed together;
45 this alone was not granted to them.
46 As soon as they were of the age
47 when Nature had reason to allow it in them,
48 they fell in love with each other;
49 if it was juvenile love
50 which they hitherto maintained,
51 another love now lodged there,
52 brought by Nature.
53 Neither was unaffected by it;
54 following their inclinations,
55 their pleasure led to this:
56 their kissing and embracing.
57 It led them so far that, in the end,
58 that love joined them together,
59 and with its whole will behind it,
60 turned them in another direction;
61 the more aware each became,
62 the more love grew in them.
63 They loved each other very loyally;
64 if they had taken as much thought
65 about safeguarding their love
66 as they had it in them to love,
67 they would hardly have fallen into disgrace;
68 but soon they were discovered.
69 Thus it happened that the young lord,
70 who was so noble and handsome,
71 came from the river one day,
72 with a headache because of the heat.
73 Into a room, remote
74 from the noise and from the clamour,
75 privately, he went to lie down
76 for a little while, to diminish the pain.
77 In her chambers with the queen,
78 who was schooling her most vigorously,
79 in front of her mother, was his sweetheart.
80 As soon as she knew of his coming,
81 not waiting for comrade or companion,
82 nor her saying either yes or no,
83 straight away she went to the room
84 where her friend was lying in bed.
85 He admitted her happily,
86 because he had not seen her all day.
87 The damsel, who feared nothing,
88 lay down beside him in the bed,
89 and tenderly kissed him a hundred times.
90 They tarried in this folly too long,
91 because the queen came upon them;
92 she followed her daughter straight to the room,
93 keeping her steps there very soft;
94 no lock detained her.
95 She found the chamber open;

96 eneslepas est ens entree
97 e vait avant, ses a trovés
98 la u gisent entracolés ;
99 l'amour connut tout en apert
100 de coi li uns a l'autre sert.
101 Mout fu dolante la roïne,
102 par le puing saisist la meschine
du lit la tret a quelque painne
ariere en sa chambre la mainne
103 qu'ele laidist a cele fois,
104 apriés la mist en grant effrois,
105 e le tint en grant desepline,
106 mout sueffre painne la meschine.
107 Li damoisiaus remest dolens,
108 qant il oï les batemens,
109 la desepline e le casti
110 que sa mere fasoit por li.
111 Ne set que fache, ne que die,
112 bien set k'enfin ele est traïe,
113 e que il est del tout traïs,
114 car de tout est a li fallis.
115 De s'amie fu anguissous
116 e de l'uevre plus vergoignous ;
117 de la cambre n'ose issir fors,
118 a duel faire livre sen cors.
119 — Helas, fait il, que le ferai ?
120 Ja sans li vivre ne porai.
121 Diex, qual eurë e quel peciés !
122 Con folement me sui gaitiés !
123 Certes, se je ne rai m'amie,
124 bien sai por li perdrai la vie. »
125 Endemetiers que le duel fait,
126 la roïne au roi s'en vait,
127 ki jure e dist conme roïne
128 e bien se garde la meschine :
129 — Que il o ma fille ne voist,
130 car autre cose ne li loist,
131 c'a ma fille ne voist parler ;
132 pensés de vostre fil garder. »
133 Li rois le varlet gardera
134 en sa court garder le fera,
135 ensi seront bien desevré :
136 — esgardés ke ce soit celé. »
137 Atant laissent lor parlement,
138 mais cil ki a duel faire entent,
139 de nule riens plus n'i demoure,
140 a sen pere vint a cele eure,
141 jentement le met a raison.
142 — Sire, fait il, je quier un don.
143 Se de rien me volés aidier,
144 que vous me faites chevalier,
145 car aler veul en autre terre
146 en saudees por pris conquerre.
147 Trop ai gaitié la cheminee,

96 at once she entered in,
97 went forward, and found them
98 there where they lay embracing each other;
99 she recognized love all out in the open
100 from the way they behaved towards each other.
101 The queen was infuriated.
102 Seizing the maiden by the hand,
with some difficulty, she dragged her from the bed,
and led her into the room behind,
103 where she then ill-treated her;
104 afterwards, she put her in dread,
105 and kept her in great torment;
106 the maiden suffered considerable misery.
107 Wretched, the young nobleman stayed put
108 when he heard the blows delivered,
109 the punishment and the rebuke
110 that her mother inflicted upon her.
111 He did not know what to do or what to say,
112 but well he knew that, in the end, she was betrayed;
113 and that he was utterly exposed
114 because he had let her down completely.
115 He was full of anguish for his friend,
116 and even more ashamed of the affair.
117 He did not dare go out of the room,
118 so he delivered himself up to grief.
119 "Alas," he said, "what shall I do?
120 I certainly cannot live without her.
121 God, what a fate and what an outrage!
122 How stupidly I have kept watch over myself!
123 Indeed, if I do not get my darling back again,
124 I know very well I will lose my life over her."
125 In the meantime, while he was despairing,
126 the queen went to the king,
127 and swore and demanded, as queen,
128 and protected the maiden very well:
129 "May he not go about with my daughter;
130 and another thing not be permitted him,
131 may he not go speak with my daughter;
132 take care to guard your son."
133 The king will keep the young man
134 in his court and have him watched over,
135 so they would be totally separated:
136 "and look to it that this be kept secret."
137 Thereupon they ended their discussion,
138 but he who was intent upon his woe
139 would not remain there longer for anything.
140 He came to his father at that hour,
141 and meekly addressed him.
142 "Sire," he said, "I seek a favour.
143 If you want to help me in any respect,
144 then make me a knight,
145 because I wish to go to another land
146 as a mercenary, to win esteem.
147 I have watched over the hearth too long;

148 s'en sai mout mains ferir d'espee. »
149 Li rois pas ne l'en escondist,
150 toute sa requeste li fist,
151 puis li a dit que il sejourt
152 dedens un an, ens en sa court,
153 entretant sive les tornois
154 e gart les pas e les destrois.
155 Or, avient sovent en la terre
156 aventure, ki le va querre.
157 Li damoisiaus li otroia,
158 qui escondire ne l'osa.
159 En la court remest o son pere,
160 e la meschinë o sa mere.
161 Mais endui si gardé estoient,
162 parler ensanble ne pooient,
163 ne de riens n'avoient loisir,
164 ne d'iax veoir, ne d'iax oïr
165 par mesage, ne par serjant ;
166 tant ala l'amors destraignant.
167 .VIII. jours devant le saint Jehan,
168 en meïsmë, en icel an
169 c'on fist del varler chevalier,
170 li rois est venus de cachier,
171 car ot prisë a grant fuison
172 e volatile e venison.
173 La nuit qant vint aprés souper,
174 li rois s'asist por deporter
175 sor un tapis devant le dois,
176 ot lui maint chevalier cortois,
177 e ensanblë o lui ses fis.
178 Le lai escoutent d'Aiëlis
179 que uns Irois doucement note,
180 mout le sonnë ens en sa route.
181 Apriés celi, d'autre conmenche,
182 nus d'iaus n'i noise ne n'i tenche ;
183 le lai lor sone d'Orpheÿ,
184 e qant icel lai ot feni,
185 li chevalier aprés parlerent,
186 les aventures raconterent
187 que soventes fois sont venues
188 e par Bretaigne sont veües.
189 Entr'iaus avoit une meschine ;
190 ele dist : au gué de l'Espine,
191 en la nuit de la saint Jehan,
192 en avenoit plus qu'en tout l'an,
193 mais ja nus chouars chevalier
194 cele nuit n'i iroit gaitier.
195 Li damoisiaus ot e entent,
196 que mout ot en lui hardement,
197 sor cho que puis qu'il çainst l'espee,
198 n'ot il aventure trovee ;
199 or li estuet par hardieche
200 faire malvaistie ne proeche.
201 Apriés le conte, e la pucele,

148 I know very little about striking with a sword."
149 The king did not refuse him,
150 he would carry out the whole of his request,
151 but then said that first he should stay
152 for a year within his court,
153 meanwhile following the tournaments,
154 and guarding the passages and passes.
155 Now, often in that country there were
156 adventures, which he could go seek.
157 The young lord agreed to this,
158 who did not dare oppose the king.
159 He stayed at court with his father,
160 and the maiden, with her mother.
161 But both were watched so closely
162 that they could not talk together,
163 nor were they permitted anything,
164 neither in seeing nor in hearing of each other
165 through messenger or through servant;
166 so love was all the more torturing.
167 A week before the feast of Saint John,
168 in that selfsame year
169 that the young man was made a knight,
170 the king had come from hunting,
171 because he had taken a great abundance
172 of game fowls and animals.
173 That night after supper,
174 the king sat down to amuse himself
175 upon a carpet in front of the dais;
176 many courtly knights were there,
177 and along with him, his son.
178 They listened to the lay of Aelis
179 that an Irishman sweetly sang,
180 accompanying himself on his rote.
181 After that one, he began another,
182 none of them there stirred or made a sound;
183 he played them the lay of Orpheus,
184 and when that lay was finished,
185 the knights afterwards talked
186 and recounted the adventures
187 that oftentimes happened
188 and were seen throughout Brittany.
189 Among them there was a maiden
190 who said: "At the ford of the Thorn,
191 on the night of the feast of Saint John,
192 more happens than during the whole year,
193 but certainly no cowardly knight
194 would go there to take the watch that night."
195 Having much boldness in him,
196 the young nobleman took heed of the fact
197 that since he had belted on his sword,
198 he had not found adventure;
199 now it was necessary, by an act of courage,
200 to turn cowardice into prowess.
201 After the girl, and her tale,

202 le roi e les barons apiele,
203 e tuit loent petit e grant.
204 — Signor, fait il, a vos me vant
205 que la nuis dist la mescine
206 gaitera au gué de l'Espine
207 e prendra illuec aventure
208 quels qu'ele soit, u povre u dure. »
209 Qant li rois l'ot, s'en ot pesance,
210 la parole tint a enfance.
211 — Biax fils, dist il, lais ta folie.
212 Cil dist qu'il ne le laira mie,
213 mais toute voies i ira.
214 Qant li rois voit qu'il nel laira
215 ne l'en volt avant faire vié.
216 — Or va, fait il, a Dieu congié,
217 e si soies preus e seürs,
218 e Diex te doinse bons eürs. »
219 Cele nuit alerent cochier ;
220 ensi sueffre le chevalier
221 dessi que fu au seme jor.
222 S'amie fu en grant freor,
223 car bien ot oï noveler
224 que ses amis en dut aler.
225 Icele nuit fist a estrous
226 gaitier au gué aventurous.
227 E qant li jors trait vers le soir,
228 li chevaliers ot bon espoir ;
229 de toutes armes est armés,
230 sor un bon cheval est montés,
231 droit au gué de l'Espine vait.
232 E la damoisiele, ke fait ?
233 Seule s'en entre en un vergier,
234 por son ami vuolt a proier
235 que sainc e saus Diex le ramaint.
236 Giete un soupir e dont se plaint,
237 puis s'est assise sor une ente,
238 a soi meïsme se demente,
239 e donques dist : « Pere celestre
240 se onques fu, ne ja puet estre,
241 c'onques avenist orement
242 e chou c'on prie a nule gent,
243 par coi nus hom fust deshaitiés,
244 biaux Sire, prenge t'en pitiés
245 que li miens amis od moi fust
246 e jou od lui, s'estre peüst.
247 E Diex, con seroie garie ;
248 nus ne set con j'ai dure vie,
249 e nus savoir ne le poroit,
250 fors sol ichil ki ameroit
251 la riens qu'il n'avroit a nul fuer,
252 mais cil le set trestout par cuer.
253 Ensi parloit la damoisiele,
254 e seoit sor l'erbe noviele.
255 Assés fu quise e demandee,

202 he called the king and the barons
203 and they all approved, great and small.
204 "My lords," he said, "I declare to you
205 that on the night the girl mentioned
206 I will stand watch at the ford of the Thorn,
207 and will accept adventure there,
208 whatever it may be, whether sorry or cruel."
209 When the king heard this, he was grieved by it,
210 regarding the speech as a childish whim.
211 "Dear son," he said, "leave your folly."
212 His son said he assuredly would not give it up,
213 but would go there regardless.
214 When the king realized that he would not back down,
215 he did not want to forbid him any further.
216 "Then go," he said, "with God's leave,
217 and if you are brave and unafraid,
218 God may give you good luck."
219 Then they went to bed for the night;
220 thus the knight waited impatiently
221 until it was the seventh day.
222 His sweetheart was in a great fright,
223 for indeed she had heard the news spread
224 that her darling was likely to go.
225 That night, he resolutely undertook
226 the watch at the ford of adventure.
227 And when the day drew towards evening,
228 the knight was full of hope;
229 dressed in all his armour,
230 he mounted upon a good horse,
231 and went straight to the ford of the Thorn.
232 And the damsel, what did she do?
233 All alone, she entered an orchard,
234 desiring to pray for her sweetheart,
235 that God would keep him safe and sound.
236 She heaved a sigh and thereupon lamented.
237 Presently she sat down beneath a grafted tree,
238 where she gave way to her violent grief.
239 Concerning this, she said: "Heavenly Father,
240 if ever it was, ever can be,
241 and ever might happen now,
242 that when one prays concerning anyone
243 by whom one may have been hurt,
244 Dear Lord, take pity on us,
245 that my own sweetheart may be with me
246 and I with him, if it can be.
247 Oh God, how protected I would feel;
248 no one knows how hard my life is,
249 and no one can know it,
250 except only that one who would love
251 the creature that he could not have at any price;
252 but in his heart, he knows it completely."
253 Thus spoke the damsel,
254 seated upon the new grass.
255 She was sought after and asked for well enough,

256 mais ains ne pot estre trovee,
257 car ne l'i siet cose ki vive.
258 Tant est a s'amor ententive
259 e a plorer e a duel faire,
260 li jors en vait, la nuis repaire,
261 e donques fu auques lassee,
262 desous l'ente fu akeutee.
263 Li cuers un petit li tressaut,
264 illuec s'en dormi por le chaut.
265 N'i ot pas dormi longement,
266 mais je ne sai confaitement,
267 qui de desous l'ente fu prise
268 e au gué de l'Espine mise,
269 la u ses amis ciers estoit ;
270 mais ne fu gaires k'il i soit,
271 car repairiés est a l'espine,
272 dormant i troeve la meschine.
273 Por la freor cele s'esvelle,
274 ne set u est, molt s'en mervelle.
275 Son cief couvri, grant paour a,
276 li chevaliers l'aseüra.
277 — Diva, fait il, por nient t'esfroies,
278 se es cose ki parler doies ;
279 seürement parole a moi
280 por seul tant que feme te voi ;
281 s'en Dieu as part, soies seüre,
282 mais que me dïes t'aventure,
283 par quel guise e confaitement
284 tu venis chi si soutieument. »
285 La meschine s'aseüra,
286 ses sans li mut, se li menbra
287 qu'ele n'estoit pas el vergier ;
288 dont apiele le chevalier.
289 — U sui ge dont ? fait la meschine.
290 — Damoisiele, au gué de l'Espine
291 u il avient mainte aventure,
292 une fois bone, autre fois dure.
293 — He ! Diex ! ce dist, con sui garie ;
294 Sire, j'ai esté vostre amie.
295 Diex a oïe ma priere. »
296 Ce fu l'aventure premiere
297 que la nuit vint au chevalier.
298 S'amie le ceurt embracier,
299 e il aprés a pié descent,
300 entre ses bras souëf le prent,
301 par .C. fois baise la meschine
302 e puis l'asiet desous l'espine.
303 Cele li conte tout, e dist
304 conment el vergier s'endormit
305 e conment il fu desi la,
306 e conment dormant le trova.
307   Qant il ot trestout escouté,
308 un regart fist oltre le gué
309 e voit venir un chevalier

256 but could not be found,
257 because no living soul knew she was there.
258 She was occupied so much with her love
259 and with weeping and lamenting
260 that the day went away, the night returned,
261 and thereupon being somewhat weary,
262 she leaned upon her elbow beneath the grafted tree.
263 Her heart skipped a little;
264 there she fell asleep because of the heat.
265 She did not sleep there long,
266 but, I do not know how,
267 she was taken from beneath the grafted tree
268 and placed at the ford of the Thorn,
269 there where her dear sweetheart was;
270 but scarcely was she there when he was, too,
271 because he had returned to the thorn,
272 and found the maiden sleeping there.
273 She awoke at the noise,
274 not knowing where she was, and was utterly amazed.
275 In great fear, she covered her head,
276 but the knight put her mind at ease.
277 "Listen!" he said, "You are frightened over nothing;
278 if you are a creature who ought to speak,
279 speak to me in safety,
280 inasmuch as I see you are a woman;
281 if you are one of God's own, you may be unafraid,
282 provided that you tell me your story,
283 in what way and in which manner
284 you came here so unnoticeably."
285 The maiden took heart;
286 she came to her senses, and remembered
287 that she was not in the orchard,
288 about which she appealed to the knight.
289 "Where in the world am I?" said the maiden.
290 "Young lady, at the ford of the Thorn,
291 where there happens many an adventure,
292 sometimes fortunate, at other times violent."
293 "Oh, God!" she said, "How protected I am!
294 Sir, I was your sweetheart.
295 God has heard my prayer."
296 This was the first adventure
297 that befell the knight that night.
298 His sweetheart ran to embrace him;
299 next he alighted to his feet,
300 cheerfully took her in his arms,
301 kissed the maiden a hundred times,
302 and then sat her down beneath the thorn.
303 She recounted it all, and told him
304 how she fell asleep in the orchard
305 and how it was since then,
306 and how he found her sleeping.
307   When he had listened to everything,
308 he threw a look beyond the ford
309 and saw a knight coming,

310 lance levee por gerroier.
311 Ses armes sont toutes vermelles,
312 e del cheval les deus orelles,
313 e li autres cors fu tous blans,
314 bien fu estrois desos les flans ;
315 mais n'a mie passé le gué,
316 de l'autre part s'est arresté.
317 E li dansiaus dist a s'amie
318 que faire vieut chevalerie,
319 d'ilec esgart, pas ne se mueve.
320 Saut el cheval, sa joste trueve,
321 mais primes pense lui aidier
322 de l'autre part au estrivier.
323 Tant con cheval püent randir
324 grans cols se vont entreferir
325 en son le vermés des escus,
326 que tous les ont frais e fendus ;
327 les hanstes furent de quartier ;
328 sans malmetre e sans empirier
329 se versent endui el sablon ;
330 n'i orent per ne conpaignon
331 qui les aidaist a remonter,
332 or penst cascuns del relever ;
333 li graviers fu plains e ingaus.
334 Qant il refurent as chevaus
335 les escus joingnent as poitrines,
336 e baiscent les lances franines.
337 Li damoisiax ot honte eüe
338 qu'a tiere vint devant sa drue
339 a cele jouste premerainne.
340 Sel feri si a le demainne
341 que de l'escu porte les hiés,
342 e cil refiert lui tout adiés ;
343 des hanstes font les trons voler,
344 lequel que soit, estuet verser.
345 Ce fu cil a vermelles armes,
346 de l'escu guerpi les enarmes
347 e del corant destrier la siele.
348 Voiant les iex a la puciele
349 ses amis l'espaint el gravier,
350 par le regne prent le destrier,
351 (el gué se met, outre s'en vet,
352 de l'autre part gesir le let.
353 A s'amie vint, a l'espine,
354 du bon cheval li fet sesine.
355 Cil n'i jut mie longuement,
356 car secors ot assez briement.
357 Vers lui vienent dui chevalier
358 monter le font en .I. destrier.)
359 Icil dui passerent le gué.
360 Li dansiaus en fu effreé
361 por cho qu'il n'estoient pas per,
362 mais ne l'en estuet pas douter ;
363 ja uns n'avra de l'autre aïe

310 lance raised to wage war.
311 His armour was entirely vermilion,
312 as were the two ears of his horse;
313 the rest of its body was totally white,
314 and it was very narrow in the flanks.
315 The knight did not cross the ford after all, but
316 stopped on the opposite side.
317   And the young lord said to his sweetheart
318 that he wished to perform a knightly exploit,
319 and to look from there, but not to stir.
320 Having found his joust, he jumped onto his horse,
321 but first thought of showing his fighting powers
322 at combat from the other side.
323 As fast as the horses could gallop,
324 they went to strike each other with great blows
325 on the summits of their scarlet shields,
326 which were completely fractured and split;
327 the shafts of the lances were broken into pieces.
328 Without hurt and without injury,
329 they both overturned onto the sandy ground;
330 they had neither mates nor companions
331 to help them to remount,
332 so each one attended to getting up again;
333 the river strand was smooth and level.
334 When they were back on their horses,
335 they held the shields close to their chests,
336 and lowered the ashwood lances.
337 The young nobleman was ashamed
338 that he had fallen to the ground in front of his mistress
339 at this first match.
340 Consequently, he struck his opponent so squarely
341 that the shield carried the shocks,
342 and at the same time, the other struck him back;
343 the lances flew to pieces.
344 Whichever it was, one would be overthrown.
345 It was the one in vermilion armour;
346 he abandoned the straps of his shield
347 and the saddle of his running horse.
348 Before the eyes of the girl,
349 her sweetheart dashed along the strand,
350 seized the charger by the reins,
351 (betook himself to the ford and went across,
352 leaving his adversary to lie on the other side.
353 He came to his sweetheart at the thorn
354 and gave her possession of the noble steed.
355 The other knight did not lie there long at all,
356 for he shortly had a lot of help.
357 Towards him came two knights
358 who had him mount upon a horse.)
359 Those two crossed the ford.
360 The young lord was frightened at this
361 because they were not equally matched,
362 but his fear was unnecessary;
363 never would one have help from the other,

364 se faire vieut chevalerie ;
365 faire le puet cortoisement
366 e cascuns par soi simplement.
367 Qant a cheval furent tout troi,
368 cortoisement e sans desroi
369 le gué passent li premerain.
370 Qant outre furent en certain
371 ne l'araisonent tant ne qant
372 mais de jouster li font sanblant.
373 Li uns d'iaus fu cois e riestis,
374 li autres est es armes mis.
375 Courtoisement l'atent e biel
376 por avoir joste del dansiel.
377 Qant cil les voit de tel musure
378 isnelepas se raseüre,
379 e entretant s'est porpensé
380 por cho vient il gaitier au gué :
381 por pris e por honor conquerre.
382 Le vassal est alés requerre,
383 lance baissie, a l'escu pris,
384 el gravier est contre lui mis.
385 Andui poignent, ensenble muevent,
386 as fers des lances s'entetruevent,
387 si que des lances font astieles
388 mais ne vuidierent pas les sieles.
389 Tant furent fort li chevalier,
390 aquastroné sont li destrier,
391 e cascuns a mis pié a tiere,
392 ot les bons brans se vont requerre.
393 Ja fu li caples commenciés,
394 e si fust li uns d'iaus bleciés
395 qant li chevaliers les depart
396 ki lons estoit a une part ;
397 d'iax .II. desoivre la mellee,
398 n'i ot plus colp feru d'espee.
399 Puis a parlé au damoisiel,
400 courtoisement li dist e bel :
401 — Amis, fait il, car retornés
402 e une fois a moi joustés,
403 puis nous em porons bien aler,
404 ne nous caut de plus demorer,
405 car la painne de cest trepas
406 vous ne le soufferïés pas
407 ains que li jours doit esclarcir
408 par toute la cité de Tir ;
409 e se vous estïés malmis
410 e par mesaventure ocis,
411 vostre pris ariés vous perdu,
412 ja ne seriés amenteü.
413 Nus ne saroit vostre aventure,
414 ains seroit a tous jors oscure ;
415 menee en seroit la pucele
416 od le boin destrier de Castiele
417 que avois conquis par proeche.

364 if he wished to execute a feat of chivalry;
365 it could be carried out in a courtly manner,
366 each by himself, single-handed.
367 When all three were on horseback,
368 in a courteous manner and without disorder,
369 they at once crossed the ford.
370 When they were across for certain,
371 they did not speak a word to him,
372 but made him a show of jousting.
373 The one of them was calm and still,
374 the other put his armour in order.
375 Courteously and pleasantly, he waited for his comrade
376 to have a joust with the young nobleman.
377 When the latter saw them behave with such consideration,
378 he was quickly reassured,
379 and during that time thought about
380 why he had come to keep a vigil at the ford:
381 in order to win renown and honour.
382 He went to do battle with the young man;
383 lance lowered, he took up his shield,
384 and facing him, set out upon the strand.
385 Both pricking their spurs, they moved together
386 and met each other with the iron heads of their lances
387 so that the shafts were reduced to splinters of wood,
388 but they did not empty their saddles.
389 The knights were so strong
390 that the war-horses were knocked down.
391 Both alighted,
392 and they went to attack with their trusty swords.
393 Forthwith the battle commenced,
394 and then one of them might have been wounded
395 when the knight parted them,
396 who had been off to one side for a long time.
397 He separated them both from the hand-to-hand fight,
398 so there was not another blow struck with a sword.
399 Then he spoke to the young lord,
400 courteously, and in a pleasant manner:
401 "Friend," he said, "pray return
402 once more and joust with me,
403 then we can go away for certain.
404 No longer will it concern us to remain,
405 because you will not have to endure
406 the trials of this arduous passage
407 until day is compelled to shine
408 throughout the whole city of Tyre.
409 If you were to be injured
410 and, by mischance, killed,
411 you would lose your glory,
412 and would never be remembered.
413 No one would know of your adventure,
414 it would ever and always be obscure.
415 The girl would be led away
416 with the noble steed from Castile,
417 that you have won through prowess.

Ains mais ne vistes tel richece
car, tant que le frains li lairois,
ja mar que mangier li donrois,
e tous jors l'arois cras e biel,
ainc mais ne vistes plus isniel.
Mais ne soiés ja esbahis
por cho qu'estes preus e hardis,
puis que le frain l'avrois tolu,
isnelement l'avrois perdu. »
Li dammoisiax ot et entent
qu'il parole raisnablement,
e se c'est voirs que li destine
aler en vuet a la meschine.
Mais primes vuet a lui joster,
plus biel pora de lui sevrer,
avec les armes prent le regne
e prent une lanche de fraisne,
eslongiés s'est del chevalier
e prendent le cors el gravier.
Pour asanbler ensanble poignent,
les lances baissent et eslongent.
Desor les escus a argent
s'entrefierent si fierement
que tous les ont frais e fendus,
mais les estriers n'ont pas pierdus.
E qant se sont si bien tenu,
si l'a li damoisiaus feru
que tous en fust venus aval,
qant au col se pent del cheval.
E li varlers outre s'en passe,
son escu e sa lanche quasse,
son tour fait, cele part s'adrece,
e li chevaliers se redrece,
au repairier tout prest le trueve,
cascuns de son escu se cuevre
e il ont traites les espees.
Si se donnent mout grans colees
que do lor escus font astieles
mais ne vuidierent pas les sieles.
Mout fu la mescinë effree
qu'adiés regarde la mellee,
grand paor a de son ami,
au chevalier crie merchi
que a lui a jousté avant
que il s'ens departist atant.
Il fu cortois e afaitiés,
cele part vint tous eslaisciés,
de illuec departi se sont,
l'aighe passent, si se revont,
e li dansiaus plus ne demoure,
od s'amie vint enesleure —
paoureuse est desor l'espine —
devant soi lieve la meschine.
Le boin cheval en destre enmainne,

418 Never again will you see such a treasure,
419 because, as long as you leave on the bridle,
420 and give him nothing to eat,
421 he will remain in prime condition.
422 You will never see a swifter one.
423 But do not be bewildered,
424 since you are noble and brave,
425 when, once you remove his bridle,
426 you will instantly lose him."
427 The young nobleman listened and understood
428 that he spoke reasonably;
429 so it was true that destiny
430 wished him to go to the girl.
431 But first he wanted to joust with him,
432 all the more graciously to part from him.
433 Together with his arms, he laid hold of the reins,
434 and seizing an ashwood lance,
435 removed himself to a distance from the knight.
436 And they followed the course along the strand.
437 They both pricked their spurs to attack,
438 lowering and extending their lances.
439 Upon the shields of silver,
440 they struck each other so fiercely
441 that the lances were all split and broken,
442 but they did not lose their stirrups.
443 While they stood fast,
444 the young nobleman struck the knight
445 so that he would have fallen to the ground,
446 but the knight hung onto the neck of his horse.
447 The young man passed beyond him,
448 both his shield and his lance broken,
449 executed his turn, and made his way back.
450 The knight had risen upright again:
451 the youth found him all ready upon his return.
452 Each one covered himself with his shield,
453 and they drew their swords.
454 Then they gave each other such severe blows
455 that their shields were reduced to splinters,
456 but they did not abandon their saddles.
457 The maiden, who looked without cease
458 upon the battle, was extremely agitated.
459 She was greatly afraid for her sweetheart,
460 and begged the knight for mercy,
461 who had jousted with him before,
462 that he separate them immediately.
463 He was courtly and well bred:
464 at full speed he rode in that direction;
465 from there, they parted,
466 crossed the water, and went back.
467 The young lord delayed no longer;
468 at once he came to his sweetheart—
469 frightened beneath the thorn—
470 and lifted the maiden up in front of him.
471 With his right hand, he led away the noble steed;

472 or a achevie sa painne.
473 Tant a erré que vint au jor
474 e vint a la cort son signor.
475 Li rois le voit e fu mout liés,
476 mais de chou s'est il merveilliés.
477 Ou il a prise la meschinne,
478 puis a mandee la roïnne.
479 Cel jor si con j'oï conter
480 a fait li rois sa cort mander
481 e ses barons e autre gent
482 por le droit d'un conmandement
483 de .II. barons ki se mellerent
484 e devant le roi s'acorderent.
485 Oiant toute cele asanblee
486 li fu l'aventure contee :
487 conment avint au chevalier
488 au gué u il ala gaitier ;
489 premierement de la meschine
490 qu'il la trova desous l'espine,
491 puis des joustes e del cheval
492 que il gaaigna au vassal.
493 Li chevaliers, e pres e loing,
494 le mena puis en maint besoing
495 e richement garder le fist,
496 e la meschine a feme prist.
497 Tant garda e tint le destrier
498 que la dame volt assaier
499   ce c'est du cheval verité
500 que son signor a tant gardé,
501 le frain del cief li a tolu,
502 ensi ot le cheval pierdu.
503 De l'aventure que dit ai,
504 li Breton en fisent un lai
505 por chou qu'elë avint au gué
506 n'ont pas li Breton esgardé
507 que li lais recheüst son non,
508 ne fu se de l'Espine non.
509 Ne l'ont pas des enfans nomé,
510 ains l'ont de l'Espine apielé,
511 s'a a non li lais de l'Espine
512 qui bien conmenche e biel define.

513 Chi define li lais de l'Espine.

472 now he had come to the end of his ordeal.
473 He travelled so fast that, come day,
474 he arrived at the court of his lord.
475 The king saw him and was very happy,
476 but he was amazed by it all.
477 When he received the maiden,
478 he then sent for the queen.
479 That day, as I heard tell,
480 the king had had his court summoned,
481 and his barons and other people,
482 to render justice in the case
483 of two barons who were quarreling,
484 to come to an agreement before the king.
485 In the presence of that whole assembly,
486 the adventure was recounted:
487 as it befell the knight
488 at the ford where he had gone to keep his vigil;
489 firstly about the maiden,
490 how he had found her beneath the thorn,
491 then about the jousts and the horse
492 that he captured from the young man.
493 Near and far, the knight
494 since then led his war-horse on many an affair,
495 and he had him lavishly attended to;
496 and he took the maiden for his wife.
497 So well did he look after and keep the charger
498 that the lady wanted to try and see
499 if it was true about the horse
500 that her husband took so much care of.
501 She removed the bridle from its head,
502 and thus he lost the horse.
503 From the story that I have told,
504 the Bretons made a lay;
505 because it happened at the ford,
506 the Bretons did not consider
507 how the lay might receive its name
508 if it was not from the Thorn.
509 They did not name it after the children,
510 rather they called it after the Thorn,
511 so it has the name of the lay of the Thorn,
512 which begins well and finishes handsomely.

513 Here ends the lay of the Thorn.

LINE NOTES TO "ESPINE"

Title "'Espine" is not included in the Shrewsbury list of lays and romances.

2 "This is an easy rhyme. Cf. *Roman de la rose* lines. 1-2, where the problematic character of *songe* is raised" (E. D. Blodgett).

7 The reference is probably to Caerleon on the river Usk, Monmouthshire (West 34) (Kibler *Romances* 512).

8 "Cf. *Yonec* v. 467: "A la feste seint Aaron: C'on selebrat a Karlion" (Tobin 283).

42 Tobin: "on ne leur faisait nulle division," which is to say, "on ne les séparait pas" (284).

57 From Greimas's definition of *al chief del tor*, "au bout du compte, à la fin" (589).

77 Tobin: "dans sa chambre avec la reine" (284). The actual reading, "in her chambers with the queen," is quite acceptable in English.

101 In their glossary to the *Historical French Reader: Medieval Period*, edited by Paul Studer and E. G. R. Waters, *dolant* is defined as "sorrowful, wretched; vexed, angry" (385). My translation is based on the queen's actions, which appear to express anger rather than sorrow.

102 Tobin says the next two lines, which exist in S but not in B, should probably be included since they explain how the girl finds herself in another room (284). These lines are included in my translation. These lines are not numbered in the text, but may be referred to as lines 102a and 102b. Although 102b can be read as "led her back to her room," my interpretation explains how it is possible for the young man to hear the queen punishing her daughter from a remote room (line 73).

116 In her summary of the story, Tobin suggests that the young man is ashamed because the girl is punished and he is not (260). The narrative tells us that he is ashamed of both what he has done and what he has not done, so a more complete reading might be "and even more ashamed of his part in the affair."

119 The pronoun *le* here is feminine (Tobin 257). Tobin offers two readings as equally valid. Ms. B: "que ferai-je," and Ms. S: "que ferai-je pour elle" (284). My translation follows Ms. B.

123 Literally, "if I do not have my darling again."

127-32 Tobin points out that these lines are missing in Ms. S, which adds instead:

> de chief en chief li a conté
> comment il avoient ovré.
> Li rois respont a la roïne
> que desormés gart la meschine (269)

from beginning to end she told him
how they had acted.
The king answered the queen
that henceforth she keep the maiden

Probably influenced by her reading of Ms. S, Tobin concludes in her summary of the story that the queen tells the king everything (261). However, the queen's speech in Ms. B (lines 129-32) reveals that, at least before the king, she lays the entire blame on the boy. This interpretation is further reinforced by the line preceding her speech (line 128), which seems to imply that she is shielding her daughter's reputation.

139 Here my translation follows Ms. S. In Tobin's Old French text, I have replaced por nule riens il ne demoure from Ms. B with the corresponding line from Ms. S.

147-48 Tobin includes these two lines in her list of "Proverbes et dictons" (401).

154 "Dans la littérature romanesque médiévale, garder les défilés et les passages est une tâche de confiance assignée aux chevaliers qui veulent prouver leur bravoure" (Micha 235n).

167 Saint John's Day, June 24th, marks the end of adventure season in the romances of Chrétien de Troyes (E. D. Blodgett).

178 The identity of this lay is not known. Although there is a Lelays alics in the Shrewsbury list of lays, it is one which has not been commented upon (Brereton 40). It may be Aeliz, whom Studer and Waters identify as a "heroine of dance-songs" (351). On the other hand, there is an Alis (var. Alys) found in Chrétien's Cligés, whom West identifies as the younger son of Alixandres and Tantalis (6). I have taken the spelling of the name from Grimes, who includes one entitled Aelis in her list of the lays found in Ms. S (40). I do not have any information on Aelis, and have found it mentioned nowhere else.

180 "The rote was a harp of five strings, rather like a zither" (Burgess and Busby 127).

181 In the Old French text, read celi as celui (Tobin 257).

183 In his edition of the Middle English Verse Romances, Donald B. Sands hints at the possible existence of such a lay in his discussion of the Middle English "Sir Orfeo": "The immediate, or distant, source of Orfeo does not exist today and the English poem points to no definite source at all, be it Old French or Celtic or medieval Latin. Yet cumulative indications there are which make editors see behind Orfeo an Old French conte and behind that a Celtic lai" (185).

190 The word espine here means "thorn-bush" or "thorn-tree," and does not specify the term any further. Nevertheless, some scholars prefer to call it the hawthorn ("l'aubépine" or "l'épine blanche").

201-03 Tobin: "il le raconte après, et appelle la pucelle, le roi et les barons, et tous louent, petits et grands" (285).

216 Here my translation follows Ms. S. In Tobin's Old French text, I have replaced —Or tost, fait il, a Dieu congié from Ms. B with the corresponding line from Ms. S.

225-26 These two lines are in reverse order in Ms. S, and although Tobin feels S gives the more logical reading, she retains the sequence from Ms. B, "que son ami dut partir. Cette nuit-là il fit le guet . . ." (285).

237 A grafted tree also appears in "Tydorel." The Middle English word for the grafted fruit-tree is ympe-tree. Cf. "Sir Orfeo," lines 45-48:

> They set hem doun all three
> under a fair ympe-tree;
> And well sone this fair Quene
> Fell on slepe opon the grene. (Sands 188)

247 In Tobin's Old French text, I have changed conseroie to con seroie, to complement line 293.

257 Tobin: "car personne ne sait qu'elle est là" (285). The closer reading here, "because no living soul knows she is there," is acceptable as an English idiom.

269 "La présence de la jeune fille au gué pendant les combats," says Tobin, "était considérée par R. Zenker comme un détail superflu; M. Donovan pense que le motif n'est pas suffisamment éclairé. Mais quoi de plus naturel que la jeune fille soit là aux côtés de son ami?" (57). She further points out that the heroine accompanies the hero in Erec and Bel Inconnu. I agree that it seems natural for the girl be at the side of her sweetheart. Psychologically, the fact that she is watching him perform inspires his actions. Another reason for her presence is that the girl, like the horse, is a prize for whoever wins the battle.

270 Tobin: "mais elle n'y était pas longtemps avant son arrivée" (286). My translation of this line follows Tobin's reading.

278 Tobin: "si tu es chose qui doive parler" (286).

280 Unable to find any information on the construction por seul tant que, I am indebted to E. D. Blodgett for this rendering of the line.

285 Although she does not replace this line with the one from Ms. S, Tobin feels it gives the better reading (286). My translation follows her preferred reading. Therefore, in Tobin's Old French text, I have replaced La meschine l'aseüra from Ms. B with the corresponding line from Ms. S.

293 My translation of this line complements line 247, "how protected I would feel."

305 Tobin: "comment ce fut depuis ce moment (le moment où elle s'est endormie)" (286).

312 Tobin cites a number of instances where animals with red ears appear in medieval literature (44-45).

313 Tobin: "et le reste du corps . . ." (286).

319 Tobin points out that the meaning is different in the two manuscripts. She understands Ms. B to read: "Il dit qu'il veut faire de la chevalerie, et qu'il va partir de là, mais qu'elle doit rester là . . ."; and Ms. S to read: "il dit qu'elle doit regarder de là mais qu'elle ne bouge pas de sa place" (286). Here my translation follows Ms. S, because of the importance of the girl's role as an interested observer (also see note to lines 321-22). Thus, in Tobin's Old French text, I have replaced d'illuec se part, pas ne se mueve from Ms. B with the corresponding line from Ms. S.

320 That is, "having found his longed-for joust."

321-22 Tobin says it is impossible to decide which of the two manuscripts offers the better reading here. Ms. B reads: "il pense d'abord à l'aider de l'autre côté dans le combat"; while Ms. S reads: "Mais d'abord il passe de l'autre côté de la rivière au chevalier" (286). According to William W. Kibler's book, An Introduction to Old French, lui aidier here may be reflexive: "The personal pronouns li, lui, els, and eles are often used for the reflexive soi" (88). Given this possibility, one of Studer and Waters' definitions of the reflexive form of aidier, "to show one's fighting powers" (352), seems appropriate because it underscores the young man's awareness that he is performing in front of his mistress. Accordingly, my translation follows Ms. B.

325 Perhaps influenced by the corresponding line in Ms. S, which reads en son le vermeil des escus, Tobin notes that "vermes est cas-sujet de vermel" (286). Roquefort and Tobin both include an acute accent (vermés), while Gullberg and Zenker do not. Is it not possible that the scribe of our manuscript has omitted an s and that the line should read: en son le[s] vermes des escus? Such a line might be translated as "above the dragons on the shields," somewhat more meaningful than "on the summits of the vermilion [surfaces?] of the shields," which is the literal rendering of en son le vermés des escus. Although I am convinced that the word in question probably has more to do with the motifs painted on the shields than their mere colour, I have not seen the manuscript, and am therefore reluctant to alter Tobin's Old French text here. My textual translation of this line is inspired by Micha's, "sur leurs écus vermeils" (245).

327 Although she does not replace this line with the one from Ms. S, which reads les lances brisent de quartier, Tobin says it is the better choice. Her suggested reading, then, for this line in Ms. B is: "'les lances furent en quartiers' ('en morceaux')" (286). My translation partially follows her reading of Ms. B, but retains les hanstes, or the shafts of the lances, in preference to les lances.

369-70 Making use of en certain from Ms. S, Tobin suggests we read Ms. B as: "Les premiers passent le gué; quand ils furent au-delà pour sûr . . ." (287). In Tobin's Old French text, I have replaced the word ciertain from Ms. B with certain from Ms. S.

385-86 My translation for these two lines follows Ms. S. In Tobin's Old French text, I have replaced these two lines from Ms. B, Andui por joindre ensanble m[e]urent, / es lances andui se rech[e]urent, with the corresponding lines from Ms. S.

408 West identifies Tir, var. Tyr, as the city of Tyre in Syria (152).

425 Tobin: "après que (dès que) vous lui auriez enlevé le frein" (287).

429 One would expect the definite article for *destine*, a feminine noun, to be *la*. Hilaire Van Daele, however, in her *Petit dictionnaire de l'ancien français*, defines *li* as sometimes being a dialectal form of the definite article for singular feminine nouns (265). Studer and Waters include a similar note in their glossary (415).

462 Tobin proposes that this line be read: "qu'il partirait tout de suite (avec les deux chevaliers)" (287). My translation, however, follows E. D. Blodgett's suggested reading.

477-78 Although she does not replace these lines from Ms. B, Tobin says Ms. S gives us the better reading (287-88). The lines in Ms. B make no sense at all: *E cil a prise la mescine*— / *sire est, endroit soi la roïne*. Accordingly, my translation follows Ms. S, and I have replaced these lines in Tobin's Old French text with those from Ms. S.

482-84 Tobin: "Pour régler la jurisdiction de la querelle de deux barons qui devraient se réconcilier devant le roi" (288).

490 Tobin: "(il raconta) qu'il la trouva . . ." (288).

502 This line can also be read as: "and thus she lost the horse."

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APPENDIX 1

The following is the only edition to date of the Francien version of "Espine," found in Manuscript S (Paris, B.N. nouv. acq. fr. 1104). It was published by R. Zenker, along with an introduction, as "Der Lai de l'Epine" in Volume 17 (1893) of Zeitschrift für romanische Philologie. Zenker, who designates this manuscript A, uses the Francien text as his base, with preferred readings taken from the Picard version in Manuscript B.

C'est le lay de l'espine.
1 Qui que lays tiengne a mençonge,
2 Sachiez je nes tiens pas a songe.
3 Les aventures qu'ai trovées,
4 Qui diversement sont contées,
5 Nes ai pas dites sanz garant ;
6 Les estoires en trai avant
7 Qui encor sont a Carlion
8 Enz el mostier saint Aaron
9 Et en Bretaingne conneües
10 Et en plusors leus sont veües.
11 Por ce que les truis en estoire,
12 Ramener vous voil en memoire
13 De dous enfanz une aventure
14 Qui lonc tens a esté oscure.
15 En Bretaingne ot un dameisel,
16 Sage et corteis et pro et bel,
17 Né de soignant et fis de rei ;
18 Pere et marrastre aveit o sei.
19 Li reis l'ot chier, que plus n'en ot,
20 Et la reïne molt l'amot.
21 De l'autre part une meschine,
22 D'autre seignor l'ot la reïne ;
23 Sage et corteise ert la pucele,
24 Fille ert de rei et gente et bele.
25 Ambedui erent d'un parage,
26 Mais n'esteient pas d'un aage ;
27 Li ainznez n'aveit que set anz :
28 C'est li vallez qui plus ert granz.
29 Li dui enfant molt bel esteient ;
30 Selonc l'entente qu'il aveient
31 Volentiers ensemble jooent
32 Et en tel guise s'entramoent,
33 Que li uns d'eus riens ne valeit,
34 Se li autres dales n'esteit.
35 Norri orent esté ensemble
36 Li enfant, tant con furent [iemble
37 Celie ensemble o lie aler]
38 Et cil qui garder les deveit
39 De trestout lor donot congié
40 Ne de rien ne lor faiseit vié,

41 Ne de beivre ne de mangier,
42 Fors sol tant qu'ensemble couchier,
43 Mais de ce n'orent il pas gré.
44 Tantost con furent de l'eé
45 Qu'en sei le pot soufrir nature,
46 En eus amer mistrent lor cure ;
47 Si faut lor enfantis amor
48 Que tenue aveient maint jor
49 Et une amor s'i herberga
50 Que nature lor aporta.
51 N'i a nul d'eus qui ne la sente ;
52 En ce lor a donné entente
53 De lor deduit a ce torner,
54 En eus baisier et acoler.
55 Tant les mena qu'au chief du tor
56 Les mist ensemble cele amor
57 Et tot lor corage dariere
58 Lor torna en autre maniere.
59 Comme chascuns plus s'aparçut,
60 Tant plus lor amor entr'eus crut,
61 Plus s'entramerent loiaument.
62 S'il eüssent tel esciënt
63 De bien lor amor a garder,
64 Comme il orent en eus amer,
65 A paine fussent deceü ;
66 Mais tost furent aparceü.
67 Einsi avint que li danziaus
68 Qui tant par est corteis et biaus
69 Ert venuz de riviere un jor ;
70 Mal ot el chief por la chalor.
71 En une chambre a recelée
72 Por la noise et por la criée
73 Privéement s'ala couchier
74 Por un pou son mal alegier.
75 En ses chambres o la reïne,
76 Qui molt bonement la doctrine,
77 Devant sa mere esteit sa drue ;
78 Tantost con el sot sa venue,
79 N'i atent per ne compaignon
80 Ne el ne dit ne o ne non,
81 En la chambre s'en vait tot dreit
82 Ou ses amis sous se geseit.
83 Il l'a bonement receüe,
84 Car ne l'aveit le jor veüe,
85 Et cele qui rien ne douta
86 Tout empres lui si se coucha,
87 Cent feiz le baise par amor,
88 Se il i font ciert grant folor ;
89 Car la reïne s'aparceit.
90 Ves la chambre s'en vait tot dreit,
91 Molt soavet ses pas atient,
92 Fermeüre ne la detient ;
93 La chambre trova desfremée,
94 Eneslepas est enz entrée,

Et vait avant ses a trovez
El lit gisant entracolez.
L'amor connut tot en apert
De quei li uns d'eus l'autre sert.
Molt fu dolente la reïne,
Par le poing saisist la meschine,
Du lit la trait a qui que painne,
Ariere en sa chambre la maine.
Molt la laidi a cele feiz,
Apres la mist en granz desreiz
Et la tint en grant decepline ;
Molt sueffre paine la meschine.
Li dameisiaus remest dolenz,
Quant ot oï les batemenz,
La decepline et le chasti
Que sa mere faiseit de li.
Ne sait que face ne que die,
Bien sait qu'ele est en fin honie
Et que il est en fin traï,
Car du tot a a li failli.
De s'amie fu angoissous
Et de l'uevre si doulerous,
De la chambre n'ose issir fors ;
A duel faire livre son cors :
"Helas, fait il, que la ferai?
Ja sanz li viure ne porrai.
Diex! quel eür et quel pechié!
Folement me sui chastié.
Certes se je ne rai m'amie,
Bien sai por li perdrai la vie."
Endementres que ce duel fait,
La reïne au rei s'en vait,
De chief en chief li a conté
Comment il aveient ovré.
Li reis respont a la reïne
Que desormais gart la meschine,
Et il le vallet gardera
Et sa cort sieure li fera.
Einsi seront bien dessevré :
"Esgardez que ce seit celé."
Atant laissent lor parlement.
Mais cil, qui a duel faire entent,
Por nule riens plus n'i demore,
A son pere vient en cele ore ;
Jentement le met a raison :
"Sire, fait il, je quier un don,
Se de rien me volez aidier,
Que vous me faciez chevalier ;
Car aler voil en autre terre
En soudées por mon pris querre.
Trop ai gardé la cheminée
Et si sai bien ferir d'espée."
Li reis pas ne l'en escondist,
Tote sa requeste li fist.

149 Puis li a dit que il demort
150 Jusqu'a un an et en sa cort
151 Entretant sieve les torneiz
152 Et gart les pas et les destreiz,
153 Ou sovent avient en la terre
154 Aventure, qui la velt querre.
155 Li dameisiaus li otreia,
156 Qui escondire ne l'osa.
157 En la cort remest o son pere,
158 La meschine es chambres sa mere.
159 Mais andui si gardé esteient,
160 Ensemble parler ne poeient,
161 Ne de rien n'aveient leisir,
162 Ne del veeir ne de l'oïr,
163 Par mesage ne par semblant ;
164 Tant ert l'amor plus destraingnant.
165 Huit jors devant la Saint-Johan—
166 Enz en meïsmes icel an
167 C'on fist del vallet chevalier—
168 Li reis ert venuz de gibier,
169 Qui pris ot a molt grant foison
170 Et voleïlle et veneison.
171 La nuit, quant vint apres souper,
172 Li reis s'asist por deporter
173 Sor un tapi devant le deis,
174 O lui maint chevalier corteis ;
175 Ensemble o lui esteit ses fis.
176 Le lai escoutent d'Aelis
177 Que uns Ireis sone en ra rote,
178 Molt doucement le chante et note.
179 Empres celui autre encommence,
180 Nus d'eus ne noise ne ne tence ;
181 Le lai lor sone d'Orpheï,
182 Et quant icel lai ot feni,
183 Li chevalier sempres parlerent,
184 Les aventures ramembrerent
185 Que soventes feiz ont veües
186 Qu'en Bretaingne sont avenues.
187 Entr'eus aveit une meschine,
188 Cele dist: "Au gué de l'espine
189 A la nuit de la Saint-Johan
190 En avient plus que en tot l'an.
191 Mais ja nul coart chevalier
192 Cele nuit n'i ira guaitier."
193 Li dameisiaus ot et entent,
194 Que molt ot en lui hardement,
195 Et onques, pus qu'il ceinst espée,
196 N'aveit aventure trovée
197 Dont il l'esteüst par destresce
198 Faire mauvaistié ne proesce.
199 Apres le dit de la pucele
200 Le rei et les barons apele ;
201 "Seignor, fait il, a vous me vant,—
202 Que tuit l'oent, petit et grant,—

203 Que la nuit que dit la meschine
204 Gaiterai au gué de l'espine
205 Et prendrai illec m'aventure,
206 Quel qu'ele seit, o mole o dure."
207 Quant li reis l'ot, s'en ot pesance,
208 La parole tint a enfance.
209 "Biax fis, dist il, lai la folie."
210 Cil dist qu'il ne la laira mie,
211 Que toutes voies i ira.
212 Quant li reis ot qu'il nel laira,
213 Ne l'en velt avant faire vié ;
214 "Or va, fait il, a deu congié,
215 Et si seies proz et seürs
216 Et diex t'i doingne bons eürs."
217 Cele nuit s'alerent couchier.
218 Einsi soufri li chevalier,
219 Desi qu'il vint au seme jor.
220 S'amie en fu en grant freör ;
221 Car bien ot oï noveler
222 Que ses amis deveit aler
223 Gaitier au gué aventuros
224 Icele nuit tot a estros.
225 Quant li jors se trait vers le seir,
226 Li chevaliers ot bon espeir ;
227 De bones armes s'est armez,
228 Si est en bon cheval montez,
229 Dreit au gué de l'espine vait.
230 Et la dameisele que fait?
231 Sole s'en torne en un vergier,
232 Car por son ami velt preier
233 Que dex sain et sauf le ramaint ;
234 Giete un soupir et pus se plaint,
235 Pus s'est assise souz une ente,
236 A li meïsmes se demente :
237 "Diex, fait ele, pere celestre,
238 S'onques avint ne ja pot estre
239 Qu'onques avenist orement
240 Ne aventure a nule gent
241 Par quei il fussent rehaitié,
242 Biau sire dex, or vos em prié
243 Que li miens amis o mei fust
244 Et je o lui s'estre peüst.
245 Hé dex! com sereie garie,
246 Nus ne sait com j'ai dure vie,
247 Ne nus saveir ne le porreit,
248 Fors sol icil qui amereit
249 La rien qu'il n'aureit a nul fuer ;
250 Mais cil le sait trestout par cuer."
251 Einsi parleit la dameisele,
252 Et seeit soz l'ente novele.
253 Assez fu quise et demandée,
254 Mais ains ne pot estre trovée ;
255 Car nel i sait chose qui vive.
256 Tant fu a s'amor ententive

257 Et au plorer et au duel faire
258 Que li jors faut, la nuit repaire.
259 Adonques fu auques lassée,
260 Desouz l'ente s'est acoutée,
261 Li cuers un petit li tressaut,
262 Un poi se dormi por le chaut.
263 N'i ot pas dormi longuement,—
264 Mais je ne sai confaitement,—
265 Que desoz l'ente illec fu prise
266 Et au gué de l'espine mise,
267 La ou li chevalier guaitot ;
268 Mais n'i fu guaires que le sot.
269 Cant repairiez est a l'espine,
270 Dormant i trueve la meschine.
271 Por la freör cele s'esveille,
272 Ne sait ou est, molt se merveille,
273 Son chief covri, grant poor a.
274 Li chevaliers l'aseüra :
275 "Diva, fait il, por nient t'esfreies ;
276 Se est chose que parler deies,
277 Seürement parole a mei.
278 Por sol tant que feme te vei,
279 S'en dieu as part, seies seüre,
280 Mais que me dies t'aventure,
281 Par quel guise et confaitement
282 Tu venis ci soudainnement."
283 La meschine s'aseüra,
284 Ses sens li vint, si s'amembra
285 Qu'elle n'esteit pas el vergier ;
286 Dont a parlé au chevalier :
287 "Ou sui je donc?" fait la meschine.
288 "Dameisele, au gué de l'espine
289 Ou il avient mainte aventure,
290 A la feiz bone, a la feiz dure."
291 "Hé diex, fait ele, or sui garie,
292 Sire ja sui je vostre amie.
293 Diex a oïe ma preiere."
294 Ce fu l'aventure premiere
295 Que la nuit vint au chevalier.
296 S'amie le cort embracier,
297 Et il tantost a pié descent,
298 Entre ses braz soëf la prent ;
299 Par cent feiz baise la meschine,
300 Et pus l'asiet desoz l'espine.
301 Cele li conte tout et dit
302 Comment el vergier s'endormit,
303 Et comment el fu de si la,
304 Que illec dormant la trova.
305 Quant il ot trestot escouté,
306 Un regart fist outre le gué
307 Et vit venir un chevalier
308 Lance levée le gravier.
309 Ses armes sont totes vermeilles
310 Et du cheval les dous oreilles

311 Et li autres cors ert toz blans,
312 Bien fu estrains parmi les flans ;
313 Mais n'a mie passé le gué,
314 De l'autre part s'est aresté.
315 Et li danziaus dit a s'amie
316 Que faire veut chevalerie ;
317 D'ilec esgart, pas ne se mueve.
318 Saut el cheval, sa joste trueve,
319 Mais primes passe le rivier
320 De l'autre part au chevalier.
321 Tant com chevaus pueent randir,
322 Granz cox se vont entreferir
323 En son le vermeil des escuz
324 Que touz les ont fraiz et fenduz ;
325 Les lances brisent de quartier,
326 Sanz maumestre et sanz empeirier
327 Verserent andui el sablon ;
328 N'i orent per ne compaingnon
329 Qui les aidast a relever ;
330 Or penst chascun du remonter.
331 Li graviers fu plains et igaus.
332 Quant il refurent es chevaus,
333 Les escuz joingnent as peitrines
334 Et baissent les lances fraisnines.
335 Li dameisiax ot honte eüe
336 Qu'a terre l'ot veü sa drue
337 A cele joste premeraine.
338 Si feri a la derreaine
339 Que de l'escu perent les ais,
340 Et cil refiert lui tot ades ;
341 Des hantes font les trons voler,
342 Le quel que seit estut verser.
343 Ce fu cil as vermeilles armes ;
344 De l'escu guerpi les enarmes
345 Et du corant destrier la sele.
346 Voiant les eulz a la pucele
347 Ses amis l'empaint el gravier,
348 Par les resnes prent le destrier,
349 El gué se met, outre s'en vait,
350 De l'autre part gesir le lait.
351 A s'amie vint a l'espine,
352 Du bon cheval li fait saisine.
353 Cil n'i jut mie longuement,
354 Car secors ot assez briement.
355 Vers lui viennent dui chevalier,
356 Monter le font en un destrier,
357 Et li dui passerent le gué.
358 Li danziaus en fu effreé,
359 Por qu'il n'esteient per a per ;
360 Mais ne l'en esteüst douter :
361 Ja nus n'aura del autre aïe ;
362 Se faire veut chevalerie,
363 Faire le puet corteisement
364 A chascun par lor senglement.

Quant a chevaus furent tuit trei,
Corteisement e sanz desrei
Le gué passa li derreain ;
Quant outre furent en certain,
Ne l'araisonnent tant ne quant,
Mais de joster li font semblant.
Li uns d'eus fu coiz et restis,
Li autres s'est as armes mis ;
Corteisement atent et bel
La joste aveir du dameisel.
Quant cil le veit de tel mesure,
Eneslepas se raseüre
Et si s'est tres bien porpensé :
Por ce vint el gravier au gué,
Por pris, por aventure querre ;
Le vassal velt aler requerre.
Lance levée, l'escu pris
El gravier s'est contre lui mis.
Andui poignent, ensemble muevent,
As fers des lances s'entretruevent,
Si que des fus en font esteles ;
Mais ne perdirent pas les seles.
Tant furent fort li chevalier
Qu'aquastroné sont li destrier,
Chascuns d'eus a mis pié a terre,
O les bons brans se vont requerre.
Ja fust li chaples commenciez
Et si i fust aucuns bleciez,
Quant li chevaliers les depart
Qui de loing vint de l'autre part.
Des dous desseivre la mellée,
N'i ot plus coup feru d'espée.
Pus a parlé au dameisel,
Corteisement li dit et bel :
"Amis, fait il, car remontez
Et une feiz a mei jostez :
Pus vous em porreiz bien aler,
Ne vous chaut plus a demorer ;
Car la peine de cest trespas
Vous ne la sosferriëz pas,
Ainz que li jors deie esclarcir,
Por toute la cité de Tir.
Se vos i estiëz maumis
Ou par mesaventure ocis,
Vostre pris auriëz perdu,
Ja ne seriëz menteü.
Nus ne saureit vostre aventure,
Ainz sereit mais toz jors oscure ;
Menée en sereit la pucele
Et li bon destrier de Castele
Que avez conquis par proesce.
Onques n'eüstes tel richesce :
Que tant com le frain li lairez,
Jamar que mengier li donrez,

419 Et toz jors l'aurez cras et bel,
420 Ains ne veïstes plus isnel
421 Ne de toutes bontez meillor
422 Ne mieux feïst a josteör.
423 Mais ne seiez pas esbahiz,
424 Por ce qu'estes proz et hardiz
425 Tres que li frains sera cheuz,
426 Eneslepas sera perduz."
427 Li dameisiaus ot et entent
428 Qu'il parole resnablement,
429 Et se c'est veir qu'il li destine,
430 Aler s'en velt a la meschine,
431 Mais primes velt a lui joster,
432 Pus ert plus bel du dessevrer ;
433 O les enarmes joint la resne
434 Et prent une lance de fraisne,
435 Esloingniez s'est du chevalier
436 Et prennent lor cors el gravier,
437 Por asembler ensemble poingnent,
438 Les lances baissent et aloingnent.
439 Desus les escuz a argent
440 S'entrefierent si durement
441 Que toz les ont fraiz et fenduz ;
442 Mais les estriers n'ont pas perduz.
443 Pus quant icil s'est bien tenu,
444 Si l'a li danziaus si feru
445 Que toz en fust venuz aval,
446 Quant au col se tint du cheval ;
447 Et li vallez outre s'empasse,
448 Son escu et sa lance quasse,
449 Son tor fait, cele part s'adresce ;
450 Et li chevaliers se redresce.
451 Au repairier tot prest le trueve,
452 Chascuns de son escu se cuevre,
453 Et si ont traites les espées ;
454 Pus s'entredonent granz colées,
455 Que de lor escuz font esteles,
456 Mais si se sont tenuz as seles
457 Que por chapler ne por ferir
458 Ne vorent les estriers guerpir.
459 La meschine fu esfraée,
460 Qui d'eus esgarde la mellée ;
461 Grant poor ot de son ami,
462 Au chevlier cria merci
463 Qui a lui ot josté avant
464 Qu'il les departist a itant.
465 Cil fu corteis et afaitiez,
466 Cele part vint toz eslaissiez,
467 Entr'eus se met, departi sont,
468 L'eve passent si s'en revont.
469 Li dameisiaus plus n'i demore,
470 A s'amie vient eneslore,
471 Qui paorouse ert soz l'espine,
472 Devant lui lieve la meschine,

473 Le bon cheval en destre emmaine ;
474 Bien a achevée sa painne.
475 Tant a erré que nuit que jor
476 Qu'il vint a la cort son seingnor ;
477 Li reis le vit, molt en fu liez,
478 Mais de ce s'est molt merveilliez,
479 Ou il a prise la meschine ;
480 Pus a mandée la reïne.
481 Cel jor, si con j'oï conter,
482 Ot fait li reis sa cort mander,
483 Et ses barons et autre gent,
484 Por endreit d'un acordement
485 De dous barons qui se mellerent,
486 Par devant le rei s'acorderent.
487 Oiant tote cele assemblée
488 Ja fu l'aventure contée
489 Comment avint au chevalier
490 Au gué ou il ala guaitier :
491 Premierement de la meschine,
492 Com la trova desoz l'espine,
493 Pus des jostes et du cheval
494 Que il gaaingna au vassal.
495 Li chevalairs et pres et loing
496 Le mena puis en maint besoing
497 Et richement garder le fist
498 Et la meschine a feme prist.
499 Tant garda et tint le destrier
500 Que la dame, por essaier,
501 Se ert du cheval verité
502 Que ses sires ot tant gardé,
503 Le frain li a du chief tolu ;
504 Einsi ot le cheval perdu.
505 De l'aventure que dite ai,
506 Li Breton en firent un lai.
507 Por ce que il avint au gué,
508 En ont li Breton esgardé
509 Que li lais ne recevroit non
510 De rien se de l'espine non.
511 Ne l'ont pas des enfanz nommé,
512 Ainz l'ont de l'espine apelé,
513 Si a non li lais de l'espine
514 Qui bel commence et bel define.

APPENDIX 2

Numerical Data on the Fairy-Knight Lays

	"Tydorel"	"Tyolet"	"Doon"	"Espine"
A. Old French Source Text				
No. of divisions of the text (indented)	5	7	3	11
Title: no. of lines	1	2	1	1
No. of numbered lines	490	704	286	513
No. of missing lines	1	2	none	none
No. of actual lines	489	702	286	513
No. of lines of description	256	474	248	426
No. of lines of speech	233	228	38	87
Prologue: line-length	3	38	6	14
Epilogue: line-length	2	1	6	11
No. of words in body of text (machine count)	2,625	3,860	1,562	2,837
Average number of words per line	5.37	5.50	5.47	5.53
No. of popular sayings	2	2	1	1
No. of similies and/or metaphors	1	8	none	none
No. of narrator's asides to audience	2	1	2	2
Line nos., missing lines	324	108 324	n/a	n/a
Line nos., sayings	167-68 289-90	390-92 665-66	119-20	147-48
Line nos., similies and/or metaphors	83	137 355 412 600-05 696-98	n/a	n/a
Line nos., asides	50 219	512	39 56	232 266
B. English Target Text				
No. of words in body of text (machine count)	3,320	4,568	1,940	3,482
Average number of words per line	6.79	6.51	6.78	6.79

APPENDIX 3

Numerical Data on Sample Selection:
First Page of "Tydorel" (41 lines)

A. Old French Source Text (Original)

Number of lines sampled	41
Line nos. of lines sampled	1-41
Number of words (actual count)	199
Average no. of words per line	4.85
Number of monosyllabic words	103
Number of polysyllabic words	96
Total number of nouns	44
Number of proper nouns	4
Number of common nouns	40
Number of concrete nouns	36
Number of abstract nouns	8

B. English Target Text (Translation)

Number of lines sampled	41
Line nos. of lines sampled	1-41
Number of words (actual count)	256
Average no. of words per line	6.24
Number of monosyllabic words	191
Number of polysyllabic words	65
Total number of nouns	45
Number of proper nouns	4
Number of common nouns	40
Number of concrete nouns	38
Number of abstract nouns	7

Comments

The translation is 57 words longer than the original, that is, 28.64 % longer. On average, the translation has 1.39 more words per line than the original, representing an increase of 28.66%. In this sampling, which is presumed to be fairly representative, the translation is an average of 28.65% longer than the original.

In the translation, the ratio of monosyllabic words to polysyllabic words is approximately 100 to 34. In the original, this same ratio is approximately 100 to 93. According to this sampling, the translation increases in the number of monosyllabic rather than polysyllabic words.